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# APOLLO

EDITOR: W. R. JEUDWINE

## *The Magazine of the Arts for Connoisseurs and Collectors*

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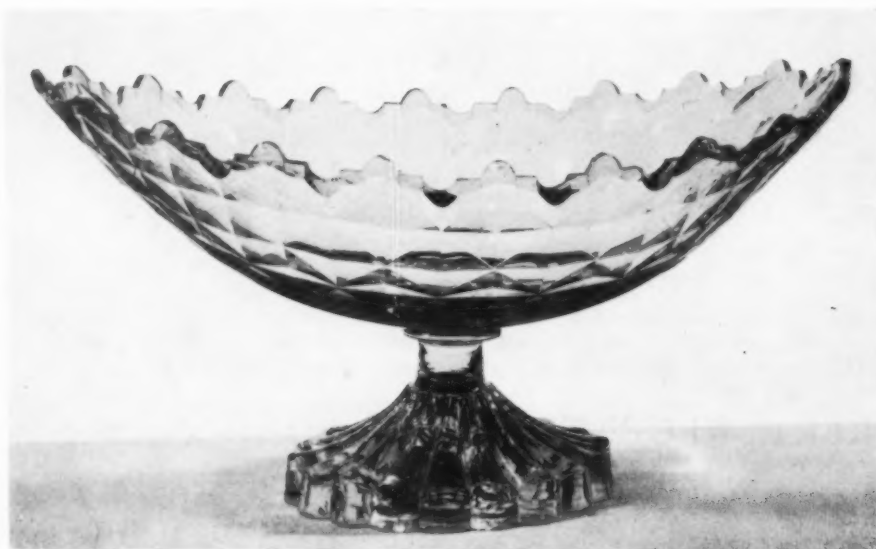
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# CURRENT SHOWS AND COMMENTS

## NATURE REDIVIVUS

BY PERSPEX

THERE is inevitably a pleasant human satisfaction in being right in one's predictions. Three years ago in these columns I asserted that abstract art was going out. At that time the actual evidence was scanty enough. The Paris fashion houses seemed still to be producing endless models in this austere mode; the London Galleries devoted to it did not appear to be losing enthusiasm; official recognition was still strong; America was, if anything, more deeply committed than ever as their exhibition at the Tate revealed; and the flag flew bravely over Venice. Nevertheless I sensed a subtle wavering, though I had to allow for a certain element of wishful thinking.

In only one London gallery of note is there this month an exhibition of abstract art: Tooth's show of so-called "Action Painting," that American-cum-Parisian *reductio ad absurdum* in which the idea is that there should not be one. On the other hand, there is a great deal of work from the Young Contemporaries in Paris who, with or without the label of Neo-Realists, have turned to nature and the visual. There is also the interesting phenomenon of the virtual rediscovery of Moise Kisling, who has had to wait for forty years for this kind of recognition, because, although in 1912 he was one of the charmed circle who haunted the Café de Versailles where l'Ecole de Paris was born, he never accepted its philosophy. Now the Redfern Gallery, helped by Mr. André Kalman, of the Crane Gallery, Manchester, has brought together a representative collection of Kisling's work, and a fascinating exhibition has resulted. We will not claim him as a supreme painter, but he is a very good one and an almost neglected one. After his death in 1953 the Gallery Drouant-David in Paris and the Marseilles Museum held exhibitions (both had done so in 1951), but the time was not yet ripe. Painters of the recognisable were not yet to be recognised.

The preponderance of the canvases showing at the Redfern belong to the final five years of the artist's life. Earlier paintings show here and there some slight concern with the movements upon which his confrères of the 1920's swung to fame, and especially with Cubism. But his vision as a painter remained based on natural appearances. Sometimes as in *Nu sur un Divan* he simplifies the contours and modelling. Nature held him back from the temptation to exploit the fashionable art methods at her expense. The authentic work which we recognise as his has directness and simplification which gives it stylisation, but there is never distortion. One characteristic as he deals with the human form which is his lasting pre-occupation is the emphasis which he chooses to put upon it to bring it almost away from the background of his picture. (Annigoni to-day does this same thing in his own manner.)

This mannerism, and the deliberate hardness of the draughtsmanship in which he indulges, gives to Kisling's painting a direct quality, modern, yet belonging to no school. The methods which intervened—Fauvism with its abandon of restraint, Cubism, with its disintegration of form, the atmospheric exaggeration of Post-Impressionism in the hands of such men as Bonnard, and then the development of all these exaggerations—were not for him. Derain, too, stepped aside somewhat in the same way, and with the same resultant loss of fashionable approval. This exhibition of Kisling is, therefore, not only interesting in itself but as a portent of the way things are moving. So time has its revenges, and nature a curiously abiding quality in art.

I find this theory operating equally at the large exhibition



MYRIAM. By MOISE KISLING. Canvas 64½ × 38½ in.

From the Exhibition at the Redfern Gallery.

PERSPEX's Choice for the Picture of the Month.

at Marlborough Fine Art of *La Jeune Peinture de Paris*. The show is itself a selection of a selection, being the choice of eighteen artists from the seventh *Salon de la Jeune Peinture* held at the Musée d'Art Moderne in Paris last year. At the Marlborough, despite the inevitable differentiation between individual artists, there is one definite trend: that toward a very colourful representation of visual appearances. Naturally, some of these artists are concerned chiefly with formal, some with atmospheric, some with colour relationships, and place their emphases on such interests. But none are concerned with the abstract as such (except to the degree that every artist of any merit uses abstraction as an important



LES AMOUREUX. By ROGER GRAND.  
From the exhibition "La Jeune Peinture de Paris" at the Marlborough.

element in his work). Nor do they distort, nor paint purely mental conceptions. We are back with Reynold's Nature and Notions in sensible balance and fascinating tension. The resultant sixty chosen works have variety and unity.

Naturally, in any mixed exhibition the degree of appeal differs. For my own part I found that only here and there did elements of contemporary fashions disturb my enjoyment: the work of Claude Venot sporting those dirty colourless shadows which are a kind of hangover protest against the colourfulness of Impressionism; the unreal ugliness of the unfortunate infant in Gerard Tisserand's "Femme à l'enfant" which belongs to the Neo-Realist mode; the messiness of the paint in Mugette Bastide's work. But even in such instances there were compensations. Tisserand's pearly and lovely colour made his large canvas a delight to the eye.

So much else was acceptable with no such reservations. There were the almost too tidy paintings of James Taylor, a young British artist. Built on schemes of horizontals and verticals; light in tone; grey, silver, and white in their prevailing colour, with just here and there a fleck of red which sang out from the canvas, they were as restrained as early English water-colours. In fact, it was the most free of them, "Les Toits" which, escaping from this rigid discipline, proved the most satisfactory. This silver-grey and white cool colour scheme was beautifully used in a large still-life, "Nature Morte aux Livres," by Elisabeth Dujarric de la Rivière. It owed something to abstraction and was, as such a work should be, a theme and variation on the shape of books; but the books were there and the beauty of colour.

The outstanding successes, however, were rather those concerned with busy town landscapes, where the massed buildings and sometimes humanity were seen in vivid colour applied with that instinctive sense which does somehow seem to be a French characteristic. Pierre Garcia-Fons was excellent in this vein, and with his one still-life; and especially so was Roger Grand, whose "Paysage Urbain" was excellent. Another large canvas by him, "Les Amoureux,"

dared to be sentimental and succeeded nevertheless.

All this from artists under or only a little over thirty is a heartening sign of a new Ecole de Paris, where the anarchy of Picasso and his fellows is being disregarded.

#### AN ENGLISH CONTRIBUTION

Nor was it only at this Marlborough exhibition that the note was struck. O'Hana have an exhibition of recent work by contemporary English and French painters, and there again was this kind of painting (if one dares to group it thus): I noticed in particular the two landscapes by Louis James. I have been struck before by the quality of his work, the sensuously lovely colour, the piled not-too-obvious forms from which emerges the visual things of nature, chiefly old buildings. He is, I learn, an Australian who has now settled here in London. My impression is of prevalent golden yellow with rich purple shadow passages. He is at his best among crowded buildings out of doors, and in such a work as the "Tintagel Landscape" in the present exhibition.

Joe Jones, a new name to me, also has something noteworthy in his "Spanish Gipsy Dancer" at O'Hana, though his two water-colours are not so happy. Among other pictures there I noticed the two horse race pictures by Paul Maze, a most difficult subject to treat in this English manner of full statement rather than in the evocative gaiety of Dufy. The March exhibition at O'Hana is to be of Humblot, and as a foretaste is one of his Venetian pictures. He sees Venice as rather more grey and solid than most painters who succumb to the temptation of her glitter.

#### SOME MORE UNDER-THIRTIES

"Six Young Artists" at Roland, Browse and Delbanco Gallery must also be noticed. Again we are looking at the work of men under thirty, and very exciting it is. Norman Adams is tantalisingly difficult to define. He has already had several phases, sometimes veering towards the formless and earning the suffrage of the *avant garde* at Gimpel Fils; sometimes using his characteristic style for a religious picture as he did in last year's Royal Academy. I feel he can let himself lean this way with safety. His sombre concern with nature in her wilder moods in Yorkshire gives a dark poetry; and his manipulation of the forms will save him from any charge of being literal, if he fears that. The other now fairly well-known painter in this show is Philip Sutton, for my taste too easily colourful and not searching enough. Signac without significance would be too drastic as a description, but that is Mr. Sutton's danger. On the other hand, the work of Bernard Kay, a group of which is shown for the first time, is very scholarly and satisfying. He has little colour, but will deal satisfactorily with complicated forms of buildings.

Sculpture is represented by Ralph Brown, and ably represented it is. Here is Neo-Realism in sculpture; sometimes extremely ugly as in his "Pregnant Woman," sometimes delightfully amusing as in his "Girl with Wheel," sometimes monumental as in the "Reclining Man." Ralph Brown is another artist with a tent in both camps: at his best when he sees in some transient swift movement in life the sculptural possibilities, and holds them in his material without losing the sense of movement.

Yet another young artist might be called as witness: Peter Todd Mitchell, who is showing at the Hanover Gallery, where usually the modern mode is to be expected. The name is new on this side of the Atlantic. His subjects are taken from Spain, and presented with the naturalistic subtleties of the human form emphasised by a stiff, semi-cubist treatment of drapery. The result is direct, decorative and quite individual. Now and again it leans over to the posturesque in the simplification of the forms.

Altogether, therefore, I feel that the evidence points to a movement away from the subjective, the anti-visual, the "pure art" methods which for several decades have been the accepted contemporary manner. A few years ago it might have seemed unlikely that nature could ever have returned to European art.

# THE HERVEY SILVER AT ICKWORTH—I.

By N. M. PENZER

THE collection of silver now at Ickworth is the residue of the much greater accumulation brought together by John Hervey, 1st Earl of Bristol (1665-1751) (Fig. I), and certain of his successors. It is to John Hervey's *Diary* that we are indebted for the earliest records, and although few of the pieces described remain at Ickworth, the entries should prove so valuable to those interested in late XVIIth- and early XVIIIth-century English silver that no apology will be made for quoting freely from it. By his second wife, Elizabeth Felton, John Hervey had six daughters and eleven sons, of whom the eldest, John, Lord Hervey (1696-1743) married the famous "Molly" Lepell. Of their four sons, George William, the 2nd Earl (1721-75) (Fig. II), is of particular importance, as the collection contains much of the plate he took with him when he was gazetted Envoy Extraordinary to Turin in 1755, as well as the extra pieces he found it necessary to have made in that city. It also contains the plate bearing the royal arms with which he was supplied when in 1758 he was appointed Ambassador Extraordinary and Plenipotentiary to Madrid.

With the second son, Augustus John, the 3rd Earl, who married the notorious Elizabeth Chudleigh, we are not concerned. But the third son, Frederick Augustus, 4th Earl and Bishop of Derry (1730-1803), the most eccentric of them all, *does* concern us, for to him is due the strange building in which the collection is housed.

As it exists at Ickworth to-day, the silver can be described as a remarkable example of all types of domestic plate to be



Fig. I. JOHN, 1ST EARL OF BRISTOL. Detail from a portrait at Ickworth.

found in a noble household of the XVIIIth century. If such items as sconces and andirons are missing, it is because changes of fashion and innovations in lighting and heating are alone responsible for their disappearance, a fact proved by the *Diary*. Moreover, at the period with which we are concerned, noblemen did not "collect" plate. It was merely a necessary complement to the proper furnishing of a great house, and as soon as objects became "old-fashioned," or otherwise lost their efficacy, they were immediately exchanged for others "in the newest fashion."

However necessary an inventory may be, it still remains a soul-less document, and so we are lucky in finding that not only did John Hervey keep a diary<sup>1</sup>, but also added a section headed "Expenses of John Hervey 1688-1742," and it is here that purchases of plate are recorded, often with the weight of the piece, the name of the goldsmith from whom it was bought, and the price paid for it. The first reference to plate occurs on October 4th, 1689, when the sum of £5 11s. was paid for a "silver hanging candlestick for the nursery," weighing 17 oz. 10 dwt. This was one of the old terms for a sconce, and was soon to be discarded. In July, 1695, John Hervey married his second wife, and the following year (November 5th) he ordered from "Mr. Richard Hoar ye goldsmith"—doubtless Sir Richard Hoare, Lord Mayor of London and Master of the Goldsmiths—a pair of gilt sconces weighing 46 oz. 2 dwt. More sconces came from David Willaume of the Golden Ball, Pall Mall, in 1699. They included "silver borders" for eight glass sconces, another pair of similar design, and "8 great silver sconces weighing 491 oz. at 7 shillings per oz.," for which £175 was paid.

Passing on to andirons, we find that the first pair was bought in 1690 "for my dear wife her closett chimney." A large pair came from Mr. Robert Ffowle on December 16th, 1692, two pairs with "2 little knobbs for tongs & shovel" from Walt[er] Compton of Duke Street in December, 1698, and in January, 1700, from George Lewis of the Angel against New Exchange, Strand, "a pair of plate Andirons



Fig. II. JOHN ZOFFANY, R.A.  
George, 2nd Earl of Bristol.



Fig. III. SILVER-GILT DESSERT BASKETS, one by Paul de Lamerie, 1731, the other by Frederick Kandler, 1768.

being French plate . . . ye large pair weighed 135 oz. 2 dwt. ; ye doggs 28 oz. 9 dwt. . . . £45."

In the large fireplace it was necessary to have both andirons and fire-dogs in attendance, the former chiefly for show and the fire-dogs, or creepers, to support the heavy logs. John Hervey seems to have dealt mostly with Abraham Chambers of the Three Squirrels over against St. Dunstan's Church, Fleet Street. Among articles ordered from him at

various dates, commencing in November, 1689, we find records of a shaving basin and pot, a chamber candlestick, a dozen plates, a stand with salvers, a pair of dishes, a tea-kettle with lamp, a chafing-dish with a cawdle-heater, 22 dishes and three dozen plates, a set of a dozen each of spoons, forks and knives, a great silver nurled dish, and a stew pan. Of all these, only the last remains. The original entry is as follows :

1716. Aug. 29. Paid Mr. Chambers for a silver stew-pan weighing 67 ozs. 14 dwt., & for a silver chamber pott weighing 30 ozs, both at 6s. 6d. per ounce, & for graveing them etc., in all £32.7.3.

Very few stew-pans exist to-day, and this one is in perfect condition. It is quite plain with two loop handles and a moulded rim. It is engraved with the Hervey crest and coronet and was made by Simon Pantin in 1716, from which fact we may deduce that Chambers either put out orders when occasion demanded, or regularly stocked plate made by other goldsmiths—as appears to have been a common practice. The purchase of the chamber pot is interesting, for it had long since been the custom to keep one in the dining room. Readers of Pepys (April 21st, 1664) will remember what embarrassment it caused him on one occasion. Hervey had already bought one on May 7th, 1697, with several other things, the most important of which was the so-called "cystern" which is still at Ickworth (Fig. IV), and its earliest piece of plate. The entry reads :

1697. May 7. Paid Mr. Duncombe & Mr. Pigeon (as executors of Mr. Baptist May) for a large silver cystern, 2 dozen of nurld plates, 1 large cup & cover, 1 bason,



Fig. IV. WINE-COOLER by Robert Cooper, 1680.

1 chamber pott, 1 laddle, & 1 skimmer, all weighing 1128 ounces 15 pennyweight, which at 5s. 4d. per ounce come to £301.

As recorded in a later entry, the cost of the cistern was £82 11s., while the weight is noted in the MS inventory at Ickworth as 314 oz. It was made by Robert Cooper in 1680, and appears to have been used as a model for the enormous one made by him for the 10th Earl of Rutland the following year. Not only are the two similar in design, but the rather unusual use of floral borders both outside and inside as well as on the flat rim occurs in both cases. As can be seen from the illustration, the cistern is oval in shape, the convex body consisting of large gadroons or lobes separated from each other by narrow acanthus foliage. At the sides are large ring handles depending from lions' masks. In the concave section between the lobes and overhanging rim is a broad band of fruit and flowers, a similar band running round the inside of the cistern in a corresponding position. The rim is flat and chased with flowers, masks, etc., on a matted ground with a clenched border. The cistern is supported by four heavy dolphin feet to which acanthus foliage is applied. The interior is engraved with the arms of John Hervey, 1st Earl of Bristol.

Although the cistern (or wine-cooler as it should be more correctly called) is small in comparison with others which still exist (the larger ones measuring from 39 to 66 in. across), being only 27 in. from handle to handle, it is an early example of the type. The earliest known wine-cooler is that of 1667, which was given by Charles II to Francis Newport, Earl of Bradford, and passed in time into the collection of the Earl of Rosebery.



Fig. V. SILVER-GILT DESSERT DISHES by Paul de Lamerie, 1734, and Frederick Kandler, 1751 and 1766.

Of other plate mentioned in the *Diary*, there occurs on June 12th, 1696, an entry recording the purchase, from Edward Waldergrave of Russell Street, Covent Garden, of a basin and ewer weighing no less than 244½ oz. We are not told its shape, but it may well have been the "helmet" type revived just at this time. These great pieces were made chiefly for their decorative value to place on sideboards or as centre-pieces for large dining or buffet tables, for the

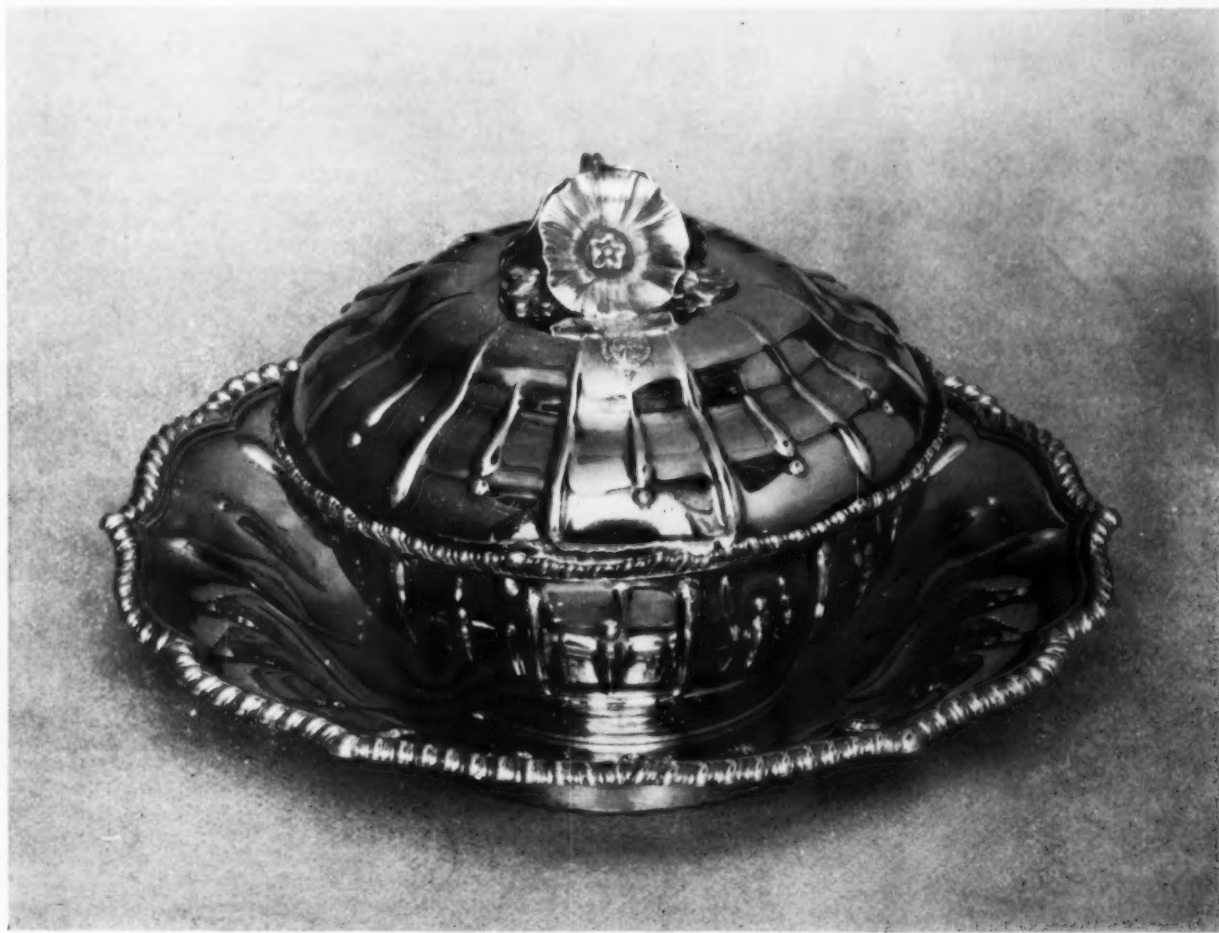


Fig. VI. SILVER-GILT SUGAR BOWL, cover and basin by Frederick Kandler, 1758. One of a set of four.



Fig. VII. SILVER-GILT DESSERT DISHES by Simon le Sage, 1758.

introduction of the fork had rendered their original use redundant.

Another large piece of plate was the "chased basket, weighing 128 oz. 4 dwt." bought from James Seamers (Seamer or Seamour) on October 7th, 1696. The usual weight of a basket was about 50 oz. (that by Lamerie to be mentioned later was 45½ oz.), so this one must have been of most exceptional size. Seamers also supplied a monteith weighing 75 oz., and a "chafindish" of 24 oz. 15 dwt., costing together £28 5s.

Of interest is an entry dated November 7th, 1696, in



Fig. VIII. SILVER-GILT DESSERT DISHES by Simon le Sage, 1758.

which we see that although the account—for dishes, plates, a coffee pot, etc.—came to over £211, Hervey paid only £7 3s. in cash, "ye rest in old plate of my dear fathers"—a regrettable practice to which we have already referred.

Only one other item mentioned in the *Diary* still forms part of the collection at Ickworth, and that is a coffee pot bought on April 27th, 1735, from Peter Rogers of Bury for £6 18s. It is of the usual spherical type with a plain spout and baluster finial to the lid. It is engraved with the arms of the 1st Earl, and was made by Richard Gurney and Thomas Cook in 1734 and weighs 17.30 oz. (MS. note in inventory). It bears the transposed marks of William III, thus escaping the payment of duty. We shall conclude this section with a description of the silver-gilt plate—that of the silver being reserved for Part II.

The magnificent silver-gilt plate consists of several composite sets so far as the original owners and dates are concerned. Thus the oval dessert basket with pierced wickerwork body and corded loop handles made by Paul de Lamerie in 1731 for John, 1st Earl of Bristol, was copied for George William, 2nd Earl, in 1752 by Frederick Kandler, while another two were added, also by Kandler, in 1768. So fine is Kandler's work that it is quite impossible to distinguish it from that of Lamerie (Fig. III). There are no less than 22 pieces or sets by Frederick Kandler at Ickworth—all work of the highest quality.

As noticed in *APOLLO*, September, 1956, pp. 81/2, this goldsmith's full name was Charles Frederick Kandler and is thus written both in the apprentices index of the Inland Revenue books and in the register at the Assay Office, Goldsmiths' Hall. He dropped the "Charles," so we imagine, to prevent confusion with Charles Kandler, probably his uncle, with whom he lived in Jermyn Street, near St. James's Church. His first marks, both in Old and New Standard, had been entered in 1735, while others in script, in an oblong shield and also one of shaped outline, were entered in 1739. It is these script marks which are found on the Ickworth plate, covering the period 1751-70.

The next set to be described is similarly composite. The original was made for the 1st Earl by Lamerie in 1734 (Fig. V). It is a shallow oval dessert dish richly decorated by having four handles designed as plaquettes, roughly triangular, projecting horizontally from the gadrooned edge of the dish. They are cast and chased with shells, acanthus foliage and small masks. The decorative effect is further increased by the introduction of narrow radiating raised flutes dividing the concave part of the dish into 28 sections, chased with alternating patterns of diaper work and strap-work with foliage on a matted ground. The flat centre is left plain—except for the engraved arms—thus adding greatly to the beauty and balance of the whole. A second dish was made to match by Kandler in 1751, and another pair in 1766.



Fig. IX. SILVER-GILT TEA CADDIES by Christian Hillan, 1738.

We now come to an item made by Kandler in 1758, the date of the appointment of George William, the 2nd Earl, as ambassador to Madrid. It consists of a set of four circular sugar bowls, covers and basins curiously decorated with detached flutes, alternately long and short, applied on a plain ground (Fig. VI). The edges of both bowls and basins are gadrooned. A special feature are the handles placed on top of the covers. They consist of three convolvulus flowers arranged nearly vertically, thus providing a grip for the fingers. The royal arms and Garter motto of George II are engraved below. The basins have a diameter of  $8\frac{1}{2}$  in. There are also four reeded sugar sifters, with handles similarly engraved. According to a MS. note in the inventory, each bowl, complete with cover and basin, weighs 33 oz.

Two further sets, both made by Simon Le Sage in 1758, were also provided for Madrid. The first consists of four cushion-shaped shallow dessert dishes  $9\frac{1}{4}$  in. wide, the four concave sides and shaped corners being gadrooned. The royal arms and Garter motto are engraved in the centres (Fig. VII). A MS. note in the inventory gives the weight of each as 22 oz. Four more dishes, exactly similar, were made by Kandler in 1769.

The second set consists of four circular dessert dishes with shaped gadrooned rims with a diameter of  $9\frac{1}{2}$  in. (Fig. VIII). A MS. note in the inventory gives the weight of each as  $21\frac{1}{4}$  oz. Four more, exactly similar, were made by Kandler in 1770. The beauty of these two sets is greatly enhanced by their plainness and the small size of the engravings.

Apart from sets, there is a pair of vase-shaped tea caddies made by Christian Hillan(d) in 1738 (Fig. IX).

There is no mention of them in the *Diary*, so it is possible that they were presented to either John Hervey or George William. The caddies have inverted pear-shaped bodies decorated with floral swags, on a ground of foliage, fluting and scroll work, upheld by applied masks. The circular feet are chased with shells and scrolls on a matted ground. Both the lower and upper portions of the bodies have chased foliage. The necks are quite plain, the slightly convex covers repeat the chased foliage, and are surmounted by baluster finials. The height is 6 in. Of the silver-gilt articles there remain three sets of flat plate to be described. The first is a shell and hour-glass pattern dessert service by William Eley and William Fearn, engraved with the Hervey crest and coronet, made in 1821 and 1823, comprising:

48 spoons; 48 knives with scrolling foliage in the blades; 48 forks; 48 knives with steel blades; 4 serving spoons; 12 table spoons; 2 pairs grape scissors.

The second set is a dessert service similarly engraved, made in 1788-1803 by George Smith and William Fearn, and Robert Garrard. It comprises:

48 dessert spoons (6 of 1803 reeded); 48 dessert forks (6 of 1803 reeded); 48 dessert knives, silver-gilt blades and reeded handles; 47 cheese knives with reeded silver handles, steel blades; 3 cream ladles and 30 fiddle-pattern ice spades.

The last set consists of six reeded fiddle-pattern serving spoons and six table spoons, engraved with the arms of George III, 1794 and 1803.

<sup>1</sup> *The Diary of John Hervey, First Earl of Bristol, Suffolk Green Books. Vol. II. 1894.*

(To be continued)



Fig. I. "SHELL" SWEETMEAT DISH. Deep cream, marked "LEEDS \* POTTERY" impressed. Length 8 in. c. 1765.  
All pieces reproduced are from the Author's collection.

## THE LEEDS POTTERY AND ITS WARES—II.

By DONALD C. TOWNER

### EARLY CREAMWARE

IN Part I of this series it was shown that from about 1760 till about 1780 the Leeds Pottery included amongst its productions white saltglazed stoneware, tortoiseshell and other wares decorated in underglaze colours, green-glazed ware and red unglazed stoneware, but the ware in which the factory particularly excelled, and for which it became most famous, was "cream-coloured earthenware," usually known by the shortened form of "cream-colour" or "creamware." So renowned was the Leeds Pottery for this type of ware that until recent years the name "Leeds" was often used synonymously for creamware, irrespective of whether such ware was the product of Leeds, Staffordshire, Derby, Liverpool, Bristol, Newcastle or any other creamware factory. A book by the present author entitled *English Cream Coloured Earthenware*, to be published shortly by Faber and Faber, is an endeavour to attribute creamware to its rightful makers in the light of present knowledge, and readers are referred to it for a full discussion of the various English creamware factories as well as a much fuller account of the Leeds creamware than is possible within the limits of the present articles.

Creamware originated in Staffordshire some time between 1720 and 1740. The earliest dated piece so far known is a bowl in the British Museum inscribed "E.B. 1743," made by Enoch Booth of Tunstall, Staffordshire, who, about 1740, originated the system of double firing combined with the use of a fluid glaze. Creamware is very closely related to white saltglazed stoneware, the ingredients of Devon or Cornish clay and calcined flint being the same for both wares, but whereas the saltglaze was fired at a high temperature and was glazed by throwing salt into the kiln, creamware was fired at a lower temperature and was glazed with lead. It is not known when the Leeds Pottery first began to manufacture creamware, but it was probably about the year 1760, at which date the proprietors of the factory were John and Joshua Green. About the same time Josiah Wedgwood began

his manufacture of creamware at Burslem. In 1760 creamware was also being manufactured by Thomas Whieldon, the Warburtons, and others in Staffordshire, as well as at the Cockpit Hill factory at Derby, and at Liverpool. Before this date the colour of creamware in general had been a deep cream or buff, but Josiah Wedgwood now directed all his efforts towards the refinement of the ware, with the result that by 1763 his creamware was considerably paler in colour, and by 1765 he had transformed it into the pale coloured creamware to which he gave the name "Queen's ware." These changes did not at once affect the creamware made outside Staffordshire. The Derby creamware, made at the Cockpit Hill factory, which is usually distinguished by its brilliant lemon-coloured glaze (creamware was also made in the Nottingham Road, Derby, at a later date), varied very much in quality, but remained a fairly deep cream colour until about 1770, after which it became slightly paler. Very few pieces of early creamware can yet be ascribed with certainty to any of the Liverpool factories, but their productions of this type of ware are believed to have also been of a deep cream or buff colour. There is no doubt that much of the Liverpool creamware is at present ascribed to other factories, and fuller research will be necessary before it can be identified with certainty.

The creamware made by the Leeds Pottery falls readily into two distinct groups. The first, which consists of a deep cream or buff-coloured ware, was made before 1775 (not to be confused with a buff-coloured ware of a different character made about 1820, which will be discussed in Part IV of this series). The second group, which will be the subject of Part III, consists of a much paler coloured creamware, made after 1775 when Cornish stone and clay, the use of which had previously been restricted by Richard Champion's patent, were released for the use of earthenware potters. This change in the character of the ware approximately coincided with a change of constitution within the

Fig. II (left). TEAPOT. Deep cream, enamelled in black and red, flower-knob and terminals touched with blue, yellow and green. Height  $4\frac{1}{2}$  in. Leeds, c. 1765. (Right) TEAPOT. Deep cream, enamelled in black and red. Height  $5\frac{1}{2}$  in. Leeds, c. 1765.



Leeds Pottery itself, as is shown by the fact that in 1774 the Leeds Pottery was trading under the name Humble, Green & Co., while in 1781 the firm was Humble, Hartley, Greens & Co., showing that at some time between 1774 and 1781 William Hartley, who was to become the principal partner and prime mover of the Leeds Pottery, had joined the firm. This information is given in an advertisement in the *Leeds Intelligencer* dated February 19th, 1781, when the partnership between Richard Humble, William Hartley, Joshua Green, John Green, Henry Akeroyd, John Barwick, Saville Green and Samuel Wainwright was "amicably" dissolved and was reconstituted with the sole exclusion of Richard Humble. It is perhaps between the years 1765 and 1775, when Richard Humble and the two brothers Green were proprietors, that the most pleasing and inspired creamware was produced by the Leeds Pottery. During this period the ware still retained the full vigour of the rococo which was later to give place to the more sophisticated classical influence. It was a period rich in invention, and though the creamware shapes at first followed the saltglaze patterns, new and original forms were soon introduced. For vigour,

originality, and general artistry, combined with high technical achievement, much of the Leeds creamware of this period has probably never been surpassed.

The "shell" sweet-meat dish illustrated (Fig. I) was made between 1760 and 1770, and is one of the very few pieces of Leeds creamware of this period to bear the Leeds Pottery impressed mark. This consists of the words LEEDS \* POTTERY in capital letters separated by an asterisk and differs from the usual mark of the later period only in a slight difference of type. This piece can therefore be regarded as a key to the early Leeds creamware in general. It is light in weight, of a deep cream colour with variations of tone, is badly crazed and has other technical blemishes which suggest that it is a very early production of the factory. It can, however, be linked with other pieces of creamware to show the gradual advance in the technique of potting at Leeds. Fig. II(a) shows an early Leeds teapot identical in body, glaze, colour and crazing to Fig. I. Such pieces can in turn be linked with other pots having identical mouldings of details such as handles, spouts and knobs. By a similar process of comparison the whole group of Leeds creamware



Fig. III (left). CHOCOLATE-POT. Deep cream. Height  $7\frac{1}{2}$  in. Leeds, c. 1765. (Right) PUNCH-POT. Deep cream. Height 7 in. Leeds, c. 1765.



Fig. IV.

Leeds Creamware, deep cream, c. 1770. (a) "SNAIL" MUSTARD or INK POT with cover. Length 5 in. (b) COFFEE POT. Height 9½ in. (c) JELLY MOULDS. Diameter 2½ in. (d) MUG. Height 5½ in.

made between approximately 1760 and 1775 has been established. This group includes many pieces of the finest quality (Figs. IV, VI, VII, VIII).

Much of the Leeds creamware of this period was left uncoloured and was entirely dependent for its effect upon beauty of form and moulded decoration. The forms and designs of creamware of this type were often derived from silver shapes, which were adapted and translated into the more plastic idiom of the potter. At first the "crabstock" or "crab-tree" handle and spout (Fig. II(b)) was used for teapots and the flat-loop handle with pinched end for coffee-pots and jugs. It must be pointed out, however, that these patterns were used by other factories as well, and are found on much of the saltglaze of the period. About 1765, the "crabstock" and flat-loop handle were superseded at Leeds by the double intertwined handle, an early form of which was twisted like a rope (Fig. III). Although the double intertwined handle and flower knob which were to become such a feature of wares made by the Leeds Pottery (Figs. II-VIII) were also made by other factories, it has now been established that certain varieties of these were peculiar to the Leeds Pottery, thus forming a valuable means of identi-

fication. On Leeds creamware, except for some rare examples in which the double intertwined handle was joined at the base (Figs. VI, VIII), the ends of the handle were usually covered by applied terminals, which before 1775 almost invariably consisted of a fruit, perhaps a strawberry, between leaves (Figs. II-V, VII, VIII). Spouts were sometimes twisted (Fig. III) or were often richly decorated in the rococo style (Figs. IIa, VI), while the most usual type of flower-knob used by the Leeds Pottery before 1775, was the "convolvulus," of which there were several varieties (Figs. II-V, VIII). For full details of Leeds handles, spouts and knobs, see Donald C. Towner, *English Cream Coloured Earthenware*, London, 1957.

The early Leeds glazes on creamware were usually of a deep yellowish tint sometimes merging to brown; and though a greenish glaze is commonly found on the later Leeds creamware, on that made before 1775 a glaze of this colour is rare, and when such occurs may have been due to an accidental cause. A greenish glaze on creamware of this period usually denotes a Wedgwood origin.

Though much of the Leeds creamware relied on its beauty of form for its appeal and was consequently left

Fig. V (left). TEAPOT. Deep cream, enamelled in red, black and dull pink. Height 5 in. Leeds, c. 1770. (Right) TEAPOT. Enamelled in purple monochrome. Height 6 in. Leeds, 1774.



uncoloured, a great deal of it was decorated in enamel colours. The painting was swift, free and rhythmic, and was well suited to the ware it decorated. The colours used were usually red and black in combination, which made a fine and simple harmony with the ground colour of deep cream. Sometimes touches of purple, green, yellow and blue were introduced. Subjects include figures, landscapes, birds, flowers and inscriptions, which last were often surrounded by a finely painted cartouche (see Figs. Vb and VII). Most of this painting was done by the firm of "Robinson and Rhodes" of Leeds. Robinson gave up his share of the partnership in 1764, though he continued to work for the firm. In 1768 Rhodes left for London, where he was employed by Wedgwood as principal enameller. It is probable, therefore, that the Leeds Pottery undertook to do its own enamelling after 1768 and employed some of the enamellers from Robinson and Rhodes' painting shop, since it was a number of years after this date before the style of Leeds painting showed any appreciable change. Gilding was also used, either alone or in conjunction with enamel decoration.

(To be continued)

#### ERRATUM

APOLLO, December, 1956: *The Leeds Pottery and Its Wares*  
—Part I, page 179, line 8. Read "1680" for "1780."

Fig. VII. JUG. Deep cream, enamelled in red and black, borders and terminals green. Height 6½ in. Leeds, c. 1770.



Fig. VIII. COFFEE POT. Deep cream, enamelled in red and black, terminals green. Height 9½ in. Leeds, c. 1770.



Fig. VI (left). TEAPOT. Deep cream, enamelled in red and black. Height 5 in. Leeds, c. 1770. (right) TEAPOT. Deep cream, enamelled in red, black, blue, yellow, green, and crimson. Height 5 in. Leeds, c. 1770.



# SAMUEL MALKIN and the "SM" SLIPWARE DISHES—II.

By HUGH TAIT



Fig. I. The Adam and Eve dish.

IT is not easy to discover even the bare outlines of a man's life when he was merely a humble potter working in Burslem at the beginning of the XVIIIth century. The Burslem Parish Register, published in 1913, obscures as much as it reveals. The only record of a child being christened Samuel Malkin who could have been an adult in the period 1712-26 refers to the son of Joseph and Anne Malkin, who was baptised on April 26th, 1668. The register, which is probably unreliable in many ways, records the marriage of a Samuel Malkin to Sarah Cartwright on October 12th, 1710, but whether this is our Samuel the potter, who would then have been 42 years old, is impossible to say. The entries in the Parish Register are perplexing because the children of a "Samuel and Sarah Malkin" were baptised at regular intervals of approximately two years from 1711 to 1751, which would not only be impossible for our potter but also impossible for a different and younger Samuel and his wife who were married in their late teens. Yet no marriages are recorded to explain the presence of two families, each with parents of the same names. The only Samuel Malkin born after 1668 is recorded as being baptised on January 13th, 1711, the son of Samuel and Sarah. It is, of course, possible that this young Samuel married a Sarah in another parish and came back to live in Burslem about 1730. As to the date of his death, in the absence of any other burial of a Samuel Malkin being listed between 1697 and 1741, it seems possible that the latter refers to our potter, though the entry reads: "Samuel Malkin, the old Parish Clerk of

Burslem, buried." It is rather surprising that our potter should have been the old parish clerk, but if it refers to the same man, Samuel Malkin died at the age of seventy-three. A Sarah Malkin was buried two years later on December 29th, 1743.

In the midst of this uncertainty it is refreshing to find clearly marked on a map the site where Samuel Malkin had his pot-works (Fig. II). There, on the right of the road from Hanley into Burslem, is the place where he made these dishes. Mr. Bemrose, in the *Transactions of the North Stafford Field Club* (1939-40), in which this map was first reproduced, describes how he visited Massey Square in Burslem during the summer of 1939, when several air-raid shelters were being sunk, "in what soon proved to be an old common shraff heap." He continues by saying that many of the fragments of slipware found are the work of Samuel Malkin and that "his pot-works was in the locality and appears on the map of Burslem dated 1720, an early copy of which is in my possession." Unfortunately, Mr. Bemrose does not illustrate any of his finds, and I do not know to what extent they relate to the dishes illustrated in this article. It might well be that there are fragments from this site which would confirm the attribution of some unsigned dishes which are stylistically similar to his signed works.

The most splendid of these unsigned works is the Adam and Eve dish sold at Sotheby's in May, 1956 (Fig. I). This is the only known example of this design and has the following inscription framed at the base of the tree:

# SAMUEL MALKIN AND THE "SM" SLIPWARE DISHES—II

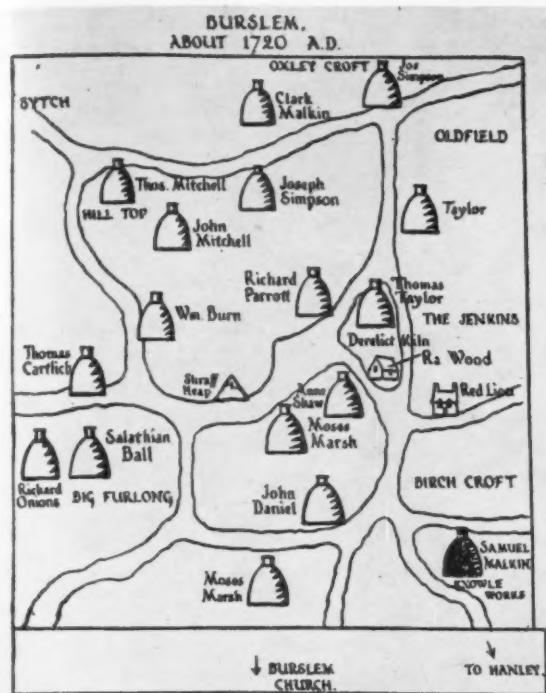


Fig. II. Map of Burslem Potteries, c. 1720.

"The stinge of death is sin, and the strength of sin is the lawe I; of Corinthians 15 and the 56; vers."

The lettering, the faces and the foliage have all the characteristics of the SM dishes and the principle of symmetry is rigidly adhered to.

Fig. III. The King George dish.  
Pitt-Rivers Collection, Farnham Museum, Dorset.



D

The Pitt-Rivers Collection has a dish (now in the Farnham Museum), which has the press-moulded design of an equestrian figure accompanied by the initials GR—probably for "Georgius Rex," one of the Hanoverian kings of England (Fig. III). How likely to be a work of Samuel Malkin can best be demonstrated by comparing it with the two SM St. George and the Dragon dishes (illustrated in the first part of the article).

A third possible attribution is a dish which I have not seen because its whereabouts are not known to me. A fine engraving of it is reproduced in Solon's *Art of the English Potter*, 1883, pl. XIV (Fig. IV). In the centre medallion is a head and shoulders portrait of a gentleman, possibly of King George I or II, obviously copied from a good engraving. Two birds, three sprays of foliage and a beautifully drawn young deer surround the portrait. It is a dish that Samuel Malkin might well have made.

There remains a problem group of dishes bearing a press-moulded SM, usually in the centre. The dishes are press-moulded but there is no decoration cut in the mould. The ornamentation of these dishes is purely a slip-trailed addition. There are three possible explanations for this group: first, that they are made by the same potter, Samuel Malkin, working in a different technique; secondly, that the dishes come from his pot-works but have a slip-trailed decoration executed by another hand, perhaps his son; or thirdly, that the SM stands for another potter, for example, Samuel Meir of Cockpit Hill, Derbyshire. At the moment the available evidence is inconclusive, though I think it favours the first or second explanation rather than the third.

Two dishes of this group are dated; the first is a simple combed slip-trailed dish in the Glaisher Collection in the Fitzwilliam Museum, Cambridge (Fig. V). In the centre, above the raised figures of the date, 1727, are the letters SM—the simple form of S as used on the Clock-face dish of 1712 and the Lot's Wife dish of 1726. There is nothing about this dish to suggest that it is not "Stafford-

Fig. IV. A Portrait dish.  
Formerly in the Solon Collection.



shire" (as indeed it is described in the catalogue by Bernard Rackham), and if Staffordshire of the year 1727, then surely it must be by Samuel Malkin, since it is marked SM. This dish, therefore, offers convincing evidence that our potter, Samuel Malkin, in addition to creating the grandiose press-moulded subjects for his best dishes, also made the humbler slip-trailed dishes for general sale.

The other dated dish of this category is reproduced in Hodgkin's book of 1891 (Fig. VI), where it is stated to be in the late William Edkins Collection. Since then it has not been seen, so that, not having been able to examine it, I have had to rely on Hodgkin's description. The decoration is "black ornamented with conventional foliage in cream coloured and brown slip. Initials in relief in the centre: Diam. 14 in." The inscription on the rim in cream-coloured slip reads: "God Save King George 1734 SM 1734"—the S of the initials being the simple form in contrast to the elaborate form of SM in the centre, which is both slip-trailed and press-moulded. The main part of the dish has a design of four stylised flowers in a cruciform pattern. While the style of the four flowers is not paralleled on any of the SM dishes so far discussed, it must be remembered that work executed in this technique of slip-trailing might well be almost unrecognisably different from press-moulded decoration although made by the same potter. Nevertheless the liking for symmetry persists and the double presence of the initials SM, one with the simple and the other in the centre with the elaborate S, makes it difficult to believe that there was another potter, Samuel Meir of Derbyshire for example, responsible for this dish.

Of the undated SM dishes of this group, one was in the Lomax Collection and was reproduced in his *Quaint Old English Pottery* (1909), pl. XXVII. It was sold to Mr. Bemrose in 1938 and had originally been in Dr. S. Marsden's Collection at Birkenhead, Cheshire. The yellow and brick red slip decoration is trailed over a dark reddish-brown engobe. Lomax in his book regards it as the work of the same potter as the rest of the SM dishes (namely, Samuel Malkin) and in view of the symmetrical style and identical



Fig. VI. The God Save King George dish, 1734.

form of the lettering in the SM mark, it is hard to oppose Lomax's view.

Another similar dish, which came from the same collection as the Lomax dish, is now in the Sheffield Museum (Fig. VII). The decoration is a slight variant of the Lomax dish, but clearly from the same hand.

There was in 1936 an SM dish in the hands of the late J. R. Cookson of Kendal which was decorated with a slip-trailed tulip, rosette and two bunches of grapes design and on the rim a series of leaves. In style it was very close to the two just described, but the ground slip was white and the design in brown outlines. In the Boynton sale (Cat. No. 71) of 1920 an SM dish of identical description was sold, but

Fig. V. The Combed dish, 1727.  
Glaisher Collection, Fitzwilliam Museum.

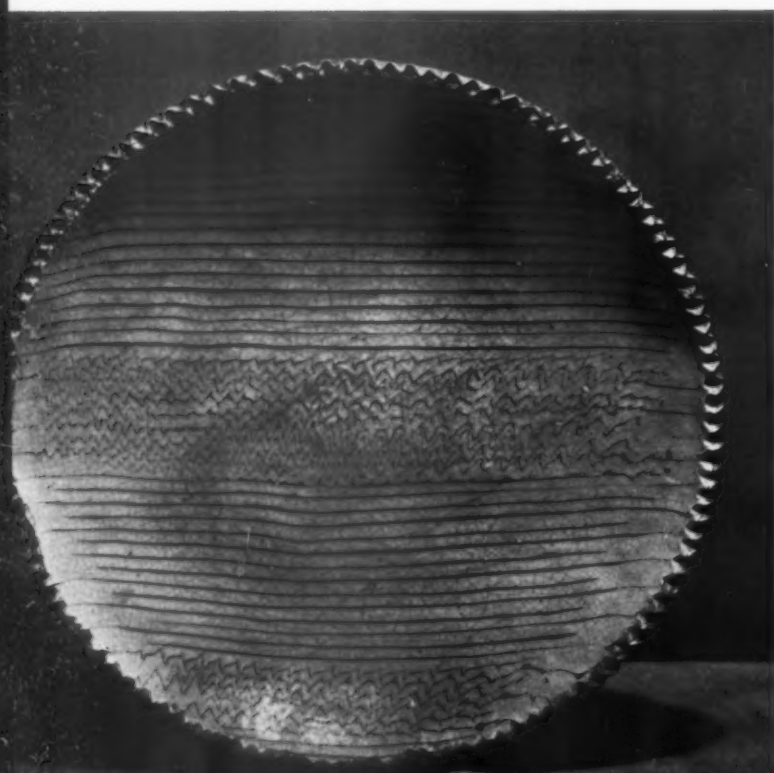


Fig. VII. The Tulip Pattern SM dish.  
Sheffield Museum.





Fig. VIII. A Rosette Pattern dish.  
Glaisher Collection, Fitzwilliam Museum.

I have been unable to trace the present owner of either dish to confirm whether they are the same dish; nor have I been able to discover what style of SM lettering was used on them.

A rimless dish in the Glaisher Collection, Fitzwilliam Museum (Cat. No. 53), has a similar design executed in the same technique, though on a dark brown ground (Fig. VIII). In the centre are two initials, though due to the thickness of the slip it is difficult to be quite certain whether the

letters are SM. If they are, the M is in a different form, and this dish remains, therefore, at best only a doubtful attribution to Samuel Malkin. If the initials are not SM, it serves to illustrate how very close in style of design and technique these dishes with slip-trailed decoration can be. There are several unmarked examples known to me and to distinguish the work of more than one potter among them is an unenviable task. The Glaisher dish is certainly press-moulded, though none of the decoration is, and, as Mr. Rackham has pointed out, "this moulding technique is peculiar to Staffordshire; it does not seem to have been used in the small potteries elsewhere in England which produced slipware in the 17th and 18th centuries." (*Early Staffordshire Pottery*, 1951, p. 8.)

From this survey of SM dishes, the significance and importance of Samuel Malkin as a potter emerges. It is clear that he was a master of the press-mould technique—and it seems probable that he was one of the first English potters to exploit it to the full. The technique requires the potter to make a biscuit or pitcher version of the dish he intends to reproduce. While the clay is still wet he deeply incises his drawing of the design on the back; and then when it is dry and fired, this biscuit pottery mould is ready for use. The clay is spread over the incised back of the mould, rather like pastry, and when removed is not only the correct shape but has the design in relief on its inner surface. The only surviving complete example of such a mould with a figure design is a gift to the British Museum from Mr. Harland (1914, 4-1, 1), which is signed: "William Bird made this mould in the year of Our Lord 1751" (Fig. IX). The other side of the mould (Fig. X) has a standing figure of a gentleman and the initials RG incised—a slipware dish from this mould is in the Manchester City Museum. It is quite clearly a work in the same manner as that established by Samuel Malkin at the beginning of the XVIIIth century. There is a group of dishes with press-moulded decoration of a primitive kind, but as none of these are dated and few are initialled it is only a reasonable conjecture that they were made in the late XVIIth century. The finer dishes, those of Samuel Malkin, of Stephen Shaw (a signed example dated 1725 is in the British Museum), J.B. and others, all belong to the XVIIIth century, and the earliest dated example is the Clock-face dish of 1712.

Figs. IX and X. The front and back of the William Bird mould. *British Museum.*



# CERAMIC CAUSERIE

EDWARD HEYLIN OF BOW

EDWARD HEYLIN'S name is remembered by collectors and students of old English porcelain as heading, jointly with that of Thomas Frye, the first Bow patent; taken out in December, 1744, it gave details of "A New Method of manufacturing a certain Mineral, whereby a Ware might be made of the same Nature or Kind, and Equal to, if not exceeding in goodness and beauty, China or Porcelain Ware imported from Abroad." The next patent, dating from four years later, was in Frye's name alone and incorporated the use of bone-ash in the mixture for the first time. However, Edward Heylin retained his connection with the firm at least until his bankruptcy in the last month of 1757.

Some confusion is likely to be caused to those enquiring into the history of this West Country family. Like others in past and present times, the eldest son shared the Christian name of his father and in this respect the Heylins proved no exception: all three brothers, John, Henry and Edward, named their first-born after themselves. In view of this, it is hoped that the following notes will not come amiss, and that any inaccuracies will be forgiven.

Edward Heylin, Jnr., was born in 1722 "at Wiltshire"; the note of this event in the records of the City of London Chamberlain's Court adds that a brother, named Charles and presumably a twin, was born at the same date. The next mention would seem to be that in the apprentice records where, in the year 1738, is noted:

"Edw. [son of] Edw. [of] Bristol merch. to Rob. Hunter cit. and clthw." In respect of this apprenticeship the sum of £63 was paid.

From 1752 onwards Edward Heylin, Jnr.'s name figures in the London Directories, his trade being given as that of "Packer," and his address as Basinghall Street. In the 1768 Poll of the Liverymen of London, his address remains as before, and it is noticed that the company to which he belongs is that of which his grandfather, father and other members of his family had been, or were still, members: the Saddlers'.

Edward Heylin, Jnr., would seem to have married twice. The first occasion was on July 25th, 1752. The *General Evening Post* of July 28th (No. 2909) announced the event in typical phrases:

"Saturday morning Mr. Edward Heylin, an eminent Packer in Basinghall-Street, was married at Bow in Middlesex, to Miss Brown, of Spittlefields; a young Lady of a genteel Fortune, and real Merit, with every Accomplishment requisite to render the Conjugal State truly happy."

Seven years later, on December 7th, 1759, the second marriage was noticed in the same journal (issue of December 8th, No. 4080), in these terms:

"Yesterday was married at St. Andrew's Holborn, Mr. Edward Heylin, an eminent Packer in Basinghall-street, to Mrs. Hamilton, of High Holborn."

## SCALE PATTERNS

Patterns based on the familiar pine-cone were employed at many of the European porcelain and pottery manufactories during the course of the XVIIIth century. German silver and silver-gilt articles dating from the XVIth and XVIIth centuries may have served as models in the same manner as other pieces of silver from the same country inspired the forms of so much else in ceramics.

Of comparable pattern to the pine-cone is the fruit of the Globe Artichoke (*Cynara Scolymus*), and it would appear to have gone unremarked hitherto that it also may have played a part in forming a basis for one of the most popular patterns in ceramic art. The closely packed scales on the St. Cloud jug and cover, illustrated on this page, surely owe more to this thistle-like plant than to any pine tree.

The similarly marked pineapple, grown at the time in the well-heated glasshouses of European mansions, was also modelled, but in a manner more obviously resembling the original. The Chelsea red anchor example sold last year by auction (one of only two that have been recorded as surviving), dating from 1755, does not seem to have been copied elsewhere in England. This fact is not remarkable when it is recalled that the raising and eating of the fruit was confined to a very small circle of people, and it was then still very much of a novelty.



Scale-pattern St. Cloud jug and cover. About 1740. Height: 5½ in. Victoria and Albert Museum.

First introduced into this country in Cromwell's time, it was not grown here until late in Queen Anne's reign.

Comparable with the raised imbrications are those which were painted on the flat surface. Of these, the most common is the so-called "scale," exemplified in Worcester on pieces with blue, red and yellow grounds. Known sometimes as "salmon-scale," it is hard to say whether its origin is piscatorial or botanical. W. B. Honey mentions the pattern as being found on Turkish pottery in the XVIth century, and of the same period is a Tudor silver cup, the bowl engraved with shaded scales, illustrated in *Old Silverwork* by J. Starkie Gardner (1902). There are a few examples of Meissen porcelain with scale decoration dating from the 1740's (Honey: *Dresden China*, 1934, page 125 and note 289), but it did not come into wide use there until about the same date as at Worcester, 1760-65; possibly a further example of the query concerning the chicken and the egg.

## FOILED AGAIN!

"On Thursday Morning early, one of the Watchmen belonging to St. Bride's Parish, saw three or four Fellows standing with a pretty long Ladder by Mr. Vere's China Shop, the Corner of Salisbury Court, Fleet Street, and observing them looking up at the Sign, he suspected their Design, and asked them whither they were going with the Ladder at such an untimely Hour; they replied, to the Houses that were repairing at the lower End of Salisbury Court; but upon the Watchman's crossing the Street to come up with them, they all ran away and left the Ladder behind them, of which the Watchman took Care. These were certainly the Villains who have for some Time committed so many Depredations upon Metal Signs in different Parts of this Metropolis, none of whom have hitherto been detected."

From *The General Evening Post*, October 14th, 1752.

GEOFFREY WILLS.

# THE FURNITURE of WILLIAM KENT

By JONATHAN LEE

**W**ILLIAM KENT was "Oracle of Taste" and "High Priest of the Palladians," painter, architect, landscape gardener, interior decorator and designer of everything fashionable from a barge to furniture and even, it is said, ladies' dresses.

Born in humble circumstances in Yorkshire in 1684, he had, by 1710, shown sufficient promise for certain Yorkshire gentlemen to defray the expense of sending him to study painting in Rome. There he met Richard Boyle, 3rd Earl of Burlington, who remained his patron until Kent's death in 1748. Kent returned to London in 1719 and by 1722, thanks to Burlington's introduction and his own ability, was working for George I on the decoration of the ceiling of the cube room at Kensington Palace; from then on, his commissions and influence in artistic circles steadily increased and, for twenty years after the accession of George II in



1727, he held a unique and dominant position in the world of fashion.

Few men have received higher praise for their creative work in their own lifetime, or greater obloquy after death. It must be admitted that Kent entirely failed to fulfil the hopes of his early patrons that in painting he was destined to be the English Michelangelo; in fact, so far as pictures were concerned (as opposed to interior decoration), he was not unjustly described by Hogarth as "a contemptible dauber," or by Horace Walpole as "void of merit." To be fairly assessed, his other attainments as architect, decorator, furniture designer and landscape gardener must be considered together. His schemes were mostly grandiose and conceived on a vast scale and each was designed as a co-ordinated entity, so that the furniture particularly suffers immeasurably when removed from the magnificent settings for which it was first designed. Having said that, however, Horace Walpole remains a perfectly fair critic in stating that Kent's work was "immeasurably ponderous" but that the whole effect is "audacious, splendid, sumptuous and of finished technique, and as these qualities were in demand, Kent was supreme in his own generation."

Kent's furniture designs can be divided broadly into two sections: cabinet or case furniture, inspired by classical architecture, and seat furniture, strongly influenced by Venetian baroque. The harmony between seat and cabinet is obtained by the use of matching ornamental motifs and arrangements of motifs, and by similar bold scale and richness throughout.

Figs. I and II. Both these examples of Kent's seat furniture are from suites owned by the Marquess of Cholmondeley and were designed about 1730 for Houghton. The suite containing the settee is covered in contemporary crimson and rose cut velvet, which matches that on the walls of the saloon, is of mahogany, carved and parcel gilt, and fully merits Walpole's description of "splendid," "sumptuous" and, in the mixing of its bold motifs, "audacious." It must be accounted one of Kent's most successful blendings and free translations from the Italian.

The armchair, Fig. II, from a suite of twelve, of which four have arms, has the carved woodwork entirely gilded and the upholstery is covered in contemporary cream and crimson Italian velvet. These two suites, although in many ways entirely dissimilar, have certain features in common—majestic proportions, unusual outlines of legs, masks on knees and bold ornament.

Courtesy: Marquis of Cholmondeley and the Royal Academy.



# APOLLO



Fig. III. This mahogany chest has so many analogies with pieces known to have been designed by Kent that it may confidently be attributed to him. Compare the generally classical conception, the arched openings, and lion mask trusses with those of Fig. V.

*Courtesy : Messrs. M. Harris.*

Fig. IV. Another magnificent mahogany and part gilt centre library writing table designed by Kent about 1735 for Chiswick House.

*Courtesy : Trustees of Chatsworth Settlement and the Royal Academy.*



# THE FURNITURE OF WILLIAM KENT



Fig. V. Although undocumented, this mahogany and gilt writing table has many of the characteristics of Kent. It is particularly close to the library table with owl-headed terminals designed for Chiswick House and now at Chatsworth. This, though even more elaborate, follows the same general design and much of the ornamentation (the rope moulding, the carving on the trusses, the key escutcheons) is also very similar.

*Courtesy : Messrs. William Lee, York.*

Fig. VI. Bold console tables, with marble tops and carved human, satyr or animal heads, centred between scrolls of carved and pierced frieze rails, often occur in Kent suites; alternatively, a carved eagle on a plateau, acting as a front support, is one of his popular themes. This example of the latter type is one of a pair which was formerly at Lake House, Wiltshire. The shaped top is of yellow marble, bordered with ormolu; the carving is painted with gilded high points.

*Courtesy : Messrs. M. Harris.*





Kent's designs for cabinet furniture all show his fondness for classical architecture, his love of magnificence, his audacious grouping and handling of various motifs in sumptuous ornamentation, his preoccupation with the classical arch, his masonry outlook and his lack of knowledge of the characteristics of wood. Many of the cabinet makers who copied his designs were quite unable to equal his elegance, and were much less happy in their detail and scale of ornament. They never came near to the quality of carving in work actually made to Kent's instructions, but they almost invariably made furniture which was constructionally sound and suited to the material. Makers actually working for Kent, having to translate pure masonry designs into terms of mahogany, often came to grief, because Kent's designs called for sections of timber which were too heavy, too wide and had to be joined at right angles in the same plane. The inelasticity of this mediæval and quite out-dated form of construction caused undue shrinkage, splitting and distortion. This defect is often particularly noticeable at

Fig. VII. This carved and gilded "term" pedestal, one of a pair, was designed by Kent about 1730 for his patron, the Earl of Burlington's Chiswick House. These superb examples of classical architectural woodwork were almost certainly executed by Benjamin Goodison, who supplied much furniture to the Royal Palaces between 1727 and 1767. The full extent of Kent's collaboration with Goodison will probably never be known, but Goodison undoubtedly owed much of his design inspirations to Kent and many pieces known to have been made by Goodison were almost certainly designed by Kent. This applies to two different sets of carved, gilded "term" stands at Hampton Court Palace, which show the same influence and have strong affinity with the "term" illustrated here.

Courtesy: Trustees of the Chatsworth Settlement and the Royal Academy.

the junctions of arches with uprights and where circular or oval carved and moulded frames have been applied to faces of solid drawer fronts or doors. In these particular instances, the need for some repairs has proved more the rule than the exception. Kent seemed unable to apply panel and frame construction properly, and even when he was compelled to adopt it, he made the framing members too heavy.

A little of Kent's furniture furnished a very large room, as it was meant to do. It was essentially designed for the grand entrance, the great saloon and the stately library. To show to advantage, the various pieces had to be widely spaced out, mostly in lofty rooms and against backgrounds designed in harmony. Kent was the architect of complete backgrounds for sumptuous entertaining, not the designer of furniture for the home.

## COVER NOTE

Samuel van Hoogstraeten was a painter of remarkable and varied talents. After studying under his father, a jeweller and painter of no great distinction at Dordrecht, on the latter's death in 1640 he went to Amsterdam and entered the studio of Rembrandt, whose influence is blatant in his drawings, though often hardly perceptible in his paintings. For unlike most of those who worked with Rembrandt for any time, Hoogstraeten did not fall completely under his spell. In the 1650s he travelled widely throughout Europe, and in 1662 he came to London and remained until the Great Fire of which he is said to have been a witness. The last years of his life were spent in Dordrecht, where he wrote poetry and plays, a popular treatise on painting, and a *History of Currency*, written probably after he had become director of the Dordrecht mint in 1671.

As is apparent from this charming interior, Hoogstraeten belongs to the circle of Vermeer and Pieter de Hooch, to the latter of whom his pictures have sometimes been attributed. Like them he was deeply interested in problems of perspective and in the third dimensional structure of his compositions. Here, for example, the forms are carefully balanced, the rectangular elements of the room itself, emphasised by the familiar device of a chequered floor, against the circular motifs in the figure, the coal scuttle, the two dishes and the cabbage in its basket. It is a kind of abstract composition not found with the popular illustrators like Metsu and Jan Steen.

Another characteristic of this group of painters is the extreme clearness, the curiously vitreous quality, of their light. Hoogstraeten was particularly interested in optics (see his "peepshows" in the National Gallery and elsewhere) which lends force to the idea put forward by Wilenski and others that the pictures may have been painted with the help of mirrors or a reducing glass. Some of Hoogstraeten's large perspectives of colonnades with a dog or a figure apparently in front of the picture plane may have been painted in this way, and the National Gallery's "Refusing the Glass," very close in style to the present work, is also suggestive.

# SOME POTTERY AND PORCELAIN IN THE HASTINGS MUSEUM

By GEORGE SAVAGE



Fig. I. Large maiolica dish painted with hunting scenes. Attributed to Modena. 1594.

WHILST many provincial museums house porcelain and pottery collections of importance, these are not infrequently highly specialised and deal with a limited period. The curator of the Hastings Museum, Mr. J. Manwaring Baines, faced with a nucleus rather widely separated in time, conceived the ambitious plan of forming a collection which would ultimately be a complete history in miniature of the ceramic art. Whilst this is a commonplace so far as the national museums are concerned, it is a much more difficult project for a provincial museum; but, due to the consistent support of the committee of the Corporation concerned, the plan has been well begun.

Mr. Baines' co-operation has made it possible for me to record a few of the more important items in these pages, and I hope it will be possible to return to the subject from time to time as fresh objects of interest are added to the collection.

Fig. I shows one of the principal exhibits—probably the largest dish of Italian maiolica in existence. This is 30 in. in diameter, and whilst size is not a measure of excellence, the dish is also of fine quality, and amusingly painted with hunting scenes by Alessandro of Faenza, a painter working, apparently, at Modena. Little is known of the manufacture of maiolica at Modena, and it is mentioned only in passing by Piccolpasso, but the inscription on the reverse, shown in Fig. II, records that it was made by Federigo of Modena and painted between December 1593 and the middle of 1594.

This extremely unusual and important dish was the subject of an article by Arthur Lane in *Faenza* in 1955, and has been retained in this country by the Hastings Museum with the assistance of the National Art-Collections Fund.

Early English porcelain is not, at present, represented by the more expensive varieties of Chelsea and Longton Hall, which are rapidly becoming beyond the reach of all but the most richly endowed institutions, but the Bow figures shown in Fig. III are extremely unusual. The original ormolu mounts, candle-nozzles, and drip-pans are intact, and the existence of these mounts places beyond all doubt—if, indeed, any doubt existed—the purpose of the square hole usually to be found at the back of many Bow figures of the period.



Fig. II. Reverse of Fig. I, showing signatures.



Fig. III. *Earth and Water* from a set of the *Elements*. Perhaps modelled by Tebo. Bow. c. 1758.

In a previous article in *APOLLO*, I advanced reasons for thinking that this class were modelled by "Mr. Tebo," and whilst these figures are not marked, they have the general characteristics of what I believe to be his style.

Fig. IV is the Muse, *Urania*, which belongs to a still



earlier group of figures by an unknown artist who, for want of anything more exact, is known as the "Muses Modeller." The Gallicisms to be noted in inscriptions occasionally appearing on figures of this class make it probable that he was of Huguenot origin. It has all the peculiarities to be noticed in other models from this man, including the oval face and the receding chin. When the family resemblance between these models of the Muses was first noticed, the number of figures thus attributed was few, but several additions have since been made, the most recent being a white figure sold at Sotheby's with the word "London" incised under the base, and one of the most tantalising aspects of the whole group is our present inability to put a name to the man who made them.

The Chelsea silver-pattern dish in Fig. V is a gold anchor repetition of a type much more familiar with a raised anchor mark, and with such early decoration as fable scenes or flower sprays in a more primitive palette. This dish has the later gold anchor paste and glaze, so it is not a raised anchor survival painted later, and the bird painting, although it has many of the characteristics to be seen in the work of James Giles, is of much finer quality than ordinarily came from the Giles studio.

It would be possible to argue from this dish that the artist worked first at Chelsea and was later employed in Clerkenwell.

German porcelain is represented in the Museum by a number of unusual items. Fig. VI shows a set of three figures representing seasons which are from Hesse-Cassel, and which are marked HC under the base. Specimens from this factory are extremely rare, and to find so many together in one place is surprising. It is to be hoped that the missing figure will eventually be found to complete the set, although, considering the rarity of the work of this factory, this would seem unlikely. These here shown are attributed to the modeller Johann Baptist Xaveri, by Max Sauerlandt (*Deutsche Porzellan Figuren*, Abb. 99), who illustrates the figure of *Autumn* (in colour) by the same hand as the examples in the Museum.

The *Medicine Seller* from Höchst, shown in Fig. VII,

Fig. IV. *Urania*, from a set of the *Muses*. By the *Muses Modeller*. Bow. c. 1750.



Fig. V. Silver-pattern dish decorated with exotic birds. Chelsea. Gold anchor mark. c. 1760.

quite apart from the interest of its modelling, raises a problem in attribution. Like the *Pedlar* in Fig. VIII, which is from Fürstenberg, it has hitherto been attributed to the *Modellmeister* at the latter factory, Simon Feilner. The attribution of Feilner's early work at Fürstenberg we owe to Dr. Siegfried Ducret (*Unbekannte Porzellane des 18. Jahrhunderts*), and there appears to be little doubt of its correctness when the *Pedlar* is compared with some Fürstenberg figures of *Miners*. These we know to have been done

by him. There is a letter in existence written by Feilner to the factory supervisor, Johann Georg von Langen, in which he refers to numerous difficulties experienced in getting the *Miners* out of the kiln in fit condition for sale.

Using style as a determining factor, it would seem that the attribution of both the *Medicine Seller* and the *Pedlar* to Feilner cannot be correct. The former (*Theriakverkäufer*, or seller of medicines flavoured with sugar) is modelled in a free style with considerable observation of



Fig. VI. Three figures, from a set of the Seasons. Probably modelled by Xaveri. Cassel (Hesse-Nassau). c. 1770.



Fig. VII. *The Medicine-Seller. (Theriakverkäufer).* Sometimes attributed to Simon Feilner. Höchst. c. 1755.

human nature and an acute sense of humour. It reminds me, in many ways, of the brilliantly modelled cobbler about to throw a shoe at a mongrel dog which is in the Cecil Higgins Collection at Bedford.\* *The Medicine Seller* is so much alive that one can almost hear the huckster's persuasive patter, and if, as I think possible, it was modelled



Fig. VIII. *The Pedlar.* Attributed to Feilner by Ducret. Fürstenberg. c. 1755.

by the same hand as the one responsible for the cobbler, then they were done by an artist who worked at Höchst from the earliest years until after 1760, by which time Feilner had been *Modellmeister* at Fürstenberg for some years.

*The Pedlar* is rather stiffly modelled without the same subtle humour in the observation, and despite the quality of the modelling, there is little doubt that it is not by the same hand as the *Medicine Seller*.

Feilner started work at Höchst as a flower-painter, and went to Fürstenberg at the behest of Johann Benckgraff in 1753, taking the porcelain secret with him, and there would seem to be no real evidence in favour of his activities as a modeller at Höchst.

Lastly, there is the superb Bayreuth brown-glazed covered pot illustrated in Fig. IX. It has been thought that Samuel Kempe, who was Böttger's kiln-master and who helped to found the factory at Plaue-an-der-Havel, was also responsible for the introduction of this kind of ware at Bayreuth. It is obviously inspired by Meissen red stoneware, despite the fact that it is an earthenware covered with a rather lustrous glaze. In the case of this particular example, the *chinoiserie* designs, extremely reminiscent of early Meissen work, are in a remarkable state of preservation. Most work of this kind has oxidised to a near-black, but this retains much of the freshness of its original appearance.

\* This, incidentally, was illustrated by Roder and Oppenheim (*Das Hochster Porzellan*) in a version in which the dog has been replaced by a much less abject animal, which causes it to lose a great deal of the saltiness of the Bedford example.



Fig. IX. Cream-pot in brown-glazed earthenware decorated with *chinoiserie* in silver. Bayreuth. c. 1730.

# XVIIIth-Century Porcelain in ORMOLU MOUNTS

By JAMES MELTON

THE mounting of pottery and porcelain in metal was not an innovation of the XVIIIth century. The first precious examples of the mysterious wares of the Far East were aggrandised and protected by elaborate strappings of moulded and engraved silver-gilt, and surviving examples, many of which are hall-marked, bear witness to the length of time during which these pieces have been in Europe. The earliest of all, a white vase dating from the Yuan dynasty (1280-1367), has disappeared, but is recorded in an XVIIIth-century drawing in the Bibliothèque Nationale, Paris. There it is depicted in a setting of enamelled silver-gilt and bearing the coats-of-arms of three successive royal owners, the last of whom died in the year 1414.

In the case of pottery, the so-called "Tiger-ware" jugs, whether made in this country or in Germany, were similarly treated, and are recorded with marks dating from the middle of the XVth century and onwards. Mounts of silver or pewter were applied commonly to German faience during the XVIIth century, and the latter often show ingenious technical as well as artistic treatment of that unpromising metal. Silver, again, was not infrequently employed to embellish early Meissen wares, and the work of Elias Adam of Augsburg has earned fame in this connection.

Early in the XVIIIth century, mountings of ormolu began to oust the silver and other metals. Whereas the preceding mounts had underlined the rarity and the jewel-like quality of the ceramics, the new fashion was a combination of the decorative and the functional. When a piece of china stood upon the polished coloured marble of a Louis XIV or Louis XV commode the effect of the ornament was slight; when given an ormolu base (and handles as well, if a vase) the piece stood out from the patterns that had swamped it. Large pieces of porcelain were rarely made in the first days of the European factories, and to give the smaller examples importance it was not uncommon to fit them with ormolu bases; in addition, figures were sometimes set before curving metal *bocages*, with porcelain flowers and terminating in candle-holders.

Ormolu, an anglicised shortening of *bronze dorée d'or moulu*, means "gilt bronze," and is thought of as a French speciality. Its manufacture was not confined by any means to that country, and few nations in Europe did not boast one or more makers, celebrated locally or more widely according to their prowess, but all took their models and their standards of workmanship from the French masters of the craft.

The mount was modelled first in wax, wood or clay, and the names of Caffieri, the brothers Slodtz, Duplessis and Meissonnier are among others that have come down to us as the outstanding French designers of the first half of the XVIIIth century. In connection with Jacques Caffieri it was once thought that the small stamped initial "C" surmounted by a crown was a mark of his workmanship, but it is accepted now that this was in use for a short period as a legal stamp irrespective of designer or maker.<sup>1</sup>

The model was passed to the caster, a member of the Corporation des Fondeurs, who was responsible not only for translating the original conception into metal but also chased and polished the work until it closely resembled the finished product. For the last stage the article was given to the gilder, a member of another body, the Corporation des Doreurs, whose task it was to apply the gold surface, and to burnish or give it a matt finish.



Fig. I. St. Cloud figure of *Ho-Tai*, the ormolu mount set with porcelain flowers. About 1750.

The gold was applied by a process that was as dangerous as it was skilled: the precious metal was mixed with mercury and used in the form of a paste. In a hot furnace the mercury evaporated and the gold remained on the smooth surface of the bronze. It was in the use of mercury that the danger lay; the fumes given off as it was heated being highly poisonous and having to be effectively dispersed to prevent fatalities among the workmen.

Metal mounts were affixed to the china, whenever possible, by being screwed about the article and effectively forming a "cage." In the case of figures, these were stuck to the mount by a hard wax applied in a heated and fluid state, or by means of a metal plate introduced into the hollow base and secured to the mount by a screwed rod.

The less costly and less highly finished ormolu was cast, chased and polished, but instead of being gilded was dipped in a tinted lacquer which sealed the burnished surfaces from the air and preserved their brightness; at the same time, the appearance of gilding was imitated. However, lacquer perishes and needs renewal, whereas with careful handling true ormolu remains as perfect after two centuries as when it was first made. An example of a simple lacquered mount is seen in Fig. I, where it has been formed into a base for a St. Cloud porcelain figure of the god *Ho-Tai*, from which rises a candle support ornamented with porcelain flowers.

In a category far removed from that of the preceding example are the three specimens in Fig. III. All of them are of the highest quality in both design and finish. The pair of bowls at left and right are a reminder of Josiah Wedgwood's comment, penned after he had visited Matthew



Fig. II. Jar and cover with decoration in underglaze blue, the French ormolu mounts of early XVIIIth-century date.  
*Victoria and Albert Museum.*



Fig. III.

Pair of covered bowls and a ewer, with ormolu mounts of the Louis XV period.

Victoria and Albert Museum.

Jones Collection.

Boulton at Birmingham in 1768: "... I have seen two or three old China bowles, stucco rim to rim, which have no bad effect, but looked whimsical and droll enough." These Kang H'si period bowls, with lightly incised decoration to suggest that they are formed of lotus petals, are covered entirely with a celadon glaze; a colour that is a perfect contrast to the brilliant gold of the mounts. To present-day eyes the effect of this particular pair of bowls is far from "whimsical and droll," and it is obvious that considerable thought was given by the designer to the achievement of the resulting grace and refinement.

The central ewer in Fig. III, one of a pair, shows equally well the thought lavished in attaining a well-proportioned ornament. These ewers may be compared with another pair, similarly made from celadon-glazed vases with ribbed

bodies, in the Wallace Collection, which are matched in turn by a pair made of blue lacquered carton in the Musée Nissim de Camondo, Paris.

A further example of French ormolu mounting is shown in Fig. II. The Chinese blue and white jar is finely painted in outline with a pattern based on sceptre (*ju-i*) heads, and stands on a gilt tripod base with curled feet. The neckband on the jar is chased with arabesques and has small lion-masks in relief; upper and lower mounts bear only slight obvious relationship to one another. It may be mentioned that the domed cover is of contemporary Dutch Delft manufacture, and the whole piece is to-day an embodiment of early XVIIIth-century international co-operation.

<sup>1</sup> See: Henry Nogué, *Le Figaro Artistique*, April 17th, 1924, and Pierre Verlet, *Apollo*, July, 1937.

## A SHAFT FROM APOLLO'S BOW: Much Louder than Words

THOSE of us whose task it is to keep pace with the latest movements of contemporary art occasionally wonder whether *le dernier cri* is not, in fact, the last gurgle of the baby and the bath-water. I realise that any suggestion of things having gone too far evokes the recital of the errors of criticism through the ages: the quotation of Dickens on Millais, of Ruskin on Whistler. Nevertheless, I cannot really believe that the progress of art is a broadening down from precedent to precedent.

In this mood of unrepentant conservatism I find myself considering what I am assured is "the one important movement in art since the war," now called "Action Painting." The term arises from the fact that this new mode has "reduced painting to its physical essentials (the artist's arm and some paint)." There is no longer, you observe, any of that old-fashioned nonsense which dragged either the eye or the mind into the business. "Action Painting," began by simply setting up, or better still laying down a large canvas and—to use a modern idiom—"having a bash at it," with a lot of paint. The resultant chromatic explosion could be smeared about a bit by walking on, slapping, or similar methods of direct action, or left to trickle; and there was a chance that the subconscious might intervene under this treatment. But sometimes the masterpiece achieved its effect at the first splash, and could be put straight into the running for the International Jabberwock Prize or whatever was the latest Red Riband of the ridiculous.

New York led the way; Paris fell into line; and if so far only one or two of our brighter spirits have followed this lead to the Lido, the first exhibition of the style in London should give them encouragement.

The catalogue introduction calls strange witnesses to

plead its case. Chief of these is Monet. "Monet is only an eye"—Cézanne's famous critical *mot*—was wrong. He was not, it seems, an eye at all, but "infatuated as he was with colour and pigment" took from the lily pond at Giverny "the licence to fill his canvas from edge to edge with a featureless, flickering skin of paint which alluded to nature only because nature conveniently resembled a luxurious wall of paint."

Ergo, Monet is quoted as the justification for, say, Jean Dubuffet, whose "Figures are flattened like doors or kiosks with their features spread over the surface." One of these, "Femme et Bébé," is reproduced, and let me assure those who are denied the opportunity of seeing either the original or the reproduction that the description of this unfortunate female being "flattened like a door or kiosk" is no exaggeration. And her features have spread like anything. But that's what Action Painting might do to anybody's features. Let it be also remembered that M. Dubuffet is the author of a pamphlet entitled: "*L'Art Brut préféré aux arts culturels*." Well, *chacun à son goût*, as M. Dubuffet's countrymen would say; but I cannot really believe that Monet painted the *Nymphéas* in this spirit, for this reason, nor in this manner. I've an idea that he would prefer the arts cultural.

No, I think Leonardo is their man. Here's a quotation from the Notebooks:

"Look at walls splashed with a number of stains, or stones of various mixed colours. If you have to invent some scene you can see there resemblances to a number of landscapes adorned with mountains... It should not be hard for you to look into the stains of walls, or ashes of a fire, or mud, or like places in which you may find some really marvellous ideas." I make the Action Painters a present of Leonardo. Magnanimity can go no further.



Fig. I. SIMONE DAT. L'Autobus.

THE Salon de la Jeune Peinture is an important event, regardless of personal leanings and opinions, for the adequate reason that it is the annual airing of a large and influential group. These artists include such as Rebeyrolle, Aberlenc, Simone Dat (Fig. I) and James Taylor and is representative of the best Parisian practitioners of "realism." Or what has earned the name in England of the "kitchen sink school."

Trends at this VIIIth exhibition of the group at the Musée d'Art Moderne de la Ville de Paris are, superficially at any rate, little different from those in previous years. Yet on further examination it appears that certain changes have taken place. Colours have brightened, sizes have become more manageable, there is less obsession with subject matter and more interest in painterly qualities and, in some subtle way which is difficult to pin down, a leaning away from the avowed aims of the group to portray the lives of what they might consider the under-privileged.

We live in a curious and paradoxical age. A young man assembles a collection of quotations, adds a few facile observations, calls it *An Enquiry into the Nature of the Sickness of Mankind in Twentieth Century*, and it becomes a best seller. Bernard Buffet, King of the Realists, equipped with a sound knowledge of his job and a penetrating and cynical insight into "the Sickness," sells out at every show, rides in a chauffeur-driven car, lives in great style and is reputed to have become a millionaire. He was featured in an advertisement of his last exhibition in the chaste pages of the most eminent art-historical magazine, standing in a posture of nonchalant self-satisfaction before one of his own hideous creations. It is an odd feature of our times, and one which will be of immense interest to social historians, that the rich should concern themselves with these costly reminders of their less fortunate brethren's fate.

Too often artists and others, particularly the academic historians, lose sight of the fact that a picture's only real significance lies in its decorative merit, and occasionally its beauty. Deliberately propagandist paintings are rarely of more than

topical or curiosity interest. So it is with most of the entry at this Salon. The best paintings are those which do not strive towards any social significance and it is notable that the first prize winner, Elisabeth Dujarric de la Rivière, earned her well-merited success with an interior (Fig. II) which is a fairly straightforward and very competent interpretation of a scene. Other prize-winners were the following: Prix de la Fondation Jacob Benvenist: Arturo Tejero; Bourse Bartissol: Gérard Passet; Prix Marlborough: Paul Duirmand.

#### ARNAUD AND BESSIL

The Galerie Suillerot presents works by two typically French painters. Both work in the best traditions of French painting, but with a southern turn of phrase lent to them by their domicile which adds novelty and vigorous light to their colouring. Jacques Arnaud, born in 1918, is the more literal of the two and his interiors and coastal scenes seldom vary from the ochre and brown tones which admirably express the mood and feeling of Tunisia where he lives and paints. Jean-Raymond Bessil, born 1916 in Sète, is again thoroughly southern and is recognised as one of the most competent interpreters of the Mediterranean coastal scene. At times verging towards the near abstract he employs a blue-grey palette admirably suited to his purpose and which catches the opalescent heat and light of the Mediterranean summer. Perhaps the best of his compositions are the Venetian scenes and he is more closely attuned to the difficult light of that city than many of its native modern painters.

#### HENRI GOETZ AT THE GALERIE ARIEL

The Galerie Ariel is one of the best known and respected Paris establishments dealing in non-figurative art. Their path has always lain in the centre of the road. Neither the geometricism of the extremely logical school of thought nor, on the other hand, the anarchy of the *tâchiste* school, but rather what might



Fig. II. ELISABETH DUJARRIC. Interior.  
Prize-winning work. *Salon de la Jeune Peinture*.

be termed poetical non-objective—but also non-abstract—pictorial painting. Henri Goetz continues the tradition. At the age of 48 he has established a sound reputation as one of the leaders of his school and is represented by two works in the Musée Nationale d'Art Moderne. For many years he worked with Hartung, of whom he is a great friend, and the influence is obvious. There are also affinities between his work and that of Soulages and it would appear that he has exercised some influence on the younger painter. Goetz's aim is to include all the elements of formal painting—space, light, rhythm and form—in his compositions and it is beyond question that he succeeded. He specialises in pastel and in many cases achieves greater articulation than in oil. Many of the best known non-figurative painters, having formed a style, are very apt to play the same tune with only minor variations over and over again. This applies to the two artists mentioned above but could never be said of Goetz. His mood changes constantly and with it his approach to the problem of pictorial representation, but the constant factor in his armoury is his obvious integrity and that it bears fruit will be verified by a visit to the Galerie Ariel.

#### MORTENSEN AND VASARELY AT THE GALERIE DENISE RENÉ

Another gallery which has earned an international reputation is the Galerie Denise René. Since the end of the war it has pursued its chosen direction of logical, sometimes almost astringent, abstraction. It is the continuation of the process, started by Mondrian and Van Deusburg—a balanced art of the intellect. Both Mortensen and Vasarely follow in the established way and while often their efforts are, for many people at least, too dehumanised it is difficult not to admire the process which leads them to their conclusions. Both depend on linear, mostly geometrical, form for their effects but whereas Vasarely never departs from a palette composed only of black and white Mortensen creates interest by the juxtaposition of colour from a light palette.

#### GUSTAVE GEFFROY ET L'ART MODERNE AT THE BIBLIOTHÈQUE NATIONALE

Gustave Geffroy, 1855–1926, was an art critic of whom, I must confess, I had never previously heard. The present exhibition, arranged in the literary tradition of the Bibliothèque Nationale, is meant to illustrate the debt of modern art to him and show his influence, and that of critics in general, on artists of their generation. How far their influence goes is a debatable question: probably not very far. Certainly not as far as the influence of the inarticulate and busy dealers. Geffroy was, however, a man of wide and indisputable talent, author and journalist in addition to his critical activities. Around the turn of the century he was among the still small group of critics



Fig. III. ELISABETH DUJARRIC. Four Heads.

who had some understanding of post-impressionism, and Proust paid him the compliment of saying that he had opened his eyes. If none of his own work is particularly distinguished, it is still worth some attention as reflecting over a wide field the *avant-garde* taste of his day.

CORRECTION: I have been asked to point out that Mr. Philip Sutton's agents are Messrs. Rowland, Browne and Delbanco, and not Gimpel Fells as stated in "Paris Notes" in January.



Fig. IV. HANS HARTUNG. Water-colour, 1922.  
*Galerie Craven*.

# NEWS and VIEWS FROM NEW YORK

By RUTH DAVIDSON

IF there has been no single art exhibition of surpassing importance during this first half of the winter in New York, gallery-goers have at least had a wide and stimulating choice of shows. In a small but fairly spectacular exhibit at the Cloisters, the mediaeval branch of the Metropolitan Museum, two illuminated manuscripts from the library of Jean, Duke of Berry, are being shown publicly for the first time in America. They were purchased from the Baron Maurice de Rothschild Collection with funds provided by John D. Rockefeller, Jr.

The smaller of these two important acquisitions (Fig. II) is known as the "Hours of Jeanne d'Évreux" (wife of Charles IV). It dates from about 1325 and is probably the work of Jean Pucelle, the leading illuminator of the school of Paris. Measuring only 2½ by 3½ in., this volume is thought to be the "small book by Pucelle" mentioned in the queen's will. The other, larger manuscript (Fig. I) is a Book of Hours attributed to the Limbourg brothers, Pol, Jean, and Herman, who produced the *Très riches heures*, now at Chantilly. It was identified (by Léopold Delisle, in 1880) with the item described in the inventory of Jean de Berry as a *Belles heures* with illustrations of the life and martyrdom of Saint Catherine "that the duke had made by his *ouvriers*," and is thought to date before 1413. In its vibrant colour schemes the tender hues of pink and lilac, hyacinth and borage blossom are combined with deep leaf greens, earth browns, the drab of the desert fathers' robes, and the vermillion of the Red Sea; one of the rare night scenes in mediaeval art is carried out in misty greys, and the lacy borders are richly but delicately gilt.

An ingenious installation makes it possible for these treasures to be enjoyed by a larger audience than they might otherwise attract. Flanking the vitrine where the two books are displayed, and extending all around the gallery, shallow wall cases hold photographic colour transparencies of pages from the manuscripts, lighted from behind and arranged so that a viewer can easily follow the narrative sequences.

With such rich repositories as the Morgan Library and the New York Public Library close by, there is no intention, we are told, of building up a collection of manuscripts at the Cloisters, but these two examples have special significance in relation to other exhibits there. The close resemblance of the Saint Charlemagne in the *Belles heures* illustration to the figures of the Nine Heroes in the famous set of tapestries once owned by Jean de Berry and now hanging in the



Fig. I. Page from the "Belles heures" made for Jean, Duke of Berry, before 1413. The Cloisters.

Cloisters is very suggestive. Charlemagne is one of the Heroes missing from the set to-day, but the duke's *ouvriers* may have had this lost panel before them as they worked.

## EGYPTIAN ART IN BROOKLYN

"Five Years of Collecting Egyptian Art," at the Brooklyn Museum, is the first special exhibition of Egyptian antiquities to be held in the United States in a number of years. It consists entirely of objects acquired by the museum (mostly by purchase) between 1950 and 1956, and the quality of the 130 items on view reflects the greatest credit on the curator of the department concerned. Easily the most impressive piece in the show is the large, green stone head of an Egyptian queen as a sphinx (Twelfth Dynasty, c. 1900 B.C., Fig. III). This majestic effigy, probably from Hadrian's villa at Tivoli, was bought by the painter Gavin Hamilton in Rome in 1771 and sold by him to his patron Lord Shelburne. Later, as part of the great collection assembled in Lansdowne House, it was noted by the German scholar Michaelis in 1882 as "a terminal bust," and that curious description followed it even into the catalogue of the Lansdowne House sale in 1930. The sculpture thus remained in private possession, unrecognised and unpublished, for almost two cen-



Fig. II. Book of Hours attributed to Jean Pucelle, c. 1325. The Cloisters.



Fig. III. Head of a queen as a sphinx; XIIth Dynasty.  
Brooklyn Museum.

tures before it came to this country (where, incidentally, it neighbours with two beautiful interiors from Lansdowne House in the Philadelphia and Metropolitan museums).

#### NEW YORK FURNITURE

Furniture made by early New York craftsmen was slower to be recognised and has had generally less attention than the work of Philadelphia or New England cabinet-makers. A loan exhibit at the Metropolitan Museum in 1934, signalling the rediscovery of such artisans as Gilbert Ash, Thomas Burling, and Samuel Prince, was the only one to draw attention to New York furniture before the Museum of the City of New York put on view this winter about 150 pieces from its own collections and from private owners. The earliest of the examples brought together here, notably the panelled and painted *Kasten*, remind us of the Dutch origins of many New York families. In the second and third quarters of the XVIIIth century a local style, based on English forms, appears, but it is impossible always to distinguish city-made furniture of the period from that of nearby Long Island or the shores of the Hudson River. Few labelled New York pieces survive from before the Revolution, though we have the names of a good many cabinet-makers working in the city prior to 1776. After the Revolution, the published designs of Hepplewhite and Sheraton were freely adapted by the furniture and looking-glass makers. New York's best-known craftsman, the Scottish immigrant Duncan Phyfe, was active from 1795 until the mid-1800's, but his mahogany pieces produced around the turn of the century and embodying the "American Empire"—or, in the preferred term, "Federal" style, are emphatically his best. A semi-circular butler's desk and a set of lyre-back chairs are fine examples of Phyfe's work in the current exhibition.

#### ART FROM MINNEAPOLIS

Arriving in New York as this report is being written, 25 paintings and 10 pieces of sculpture from the collections of the Minneapolis Institute of Arts will go on view at the

Knoedler Galleries for a two-week benefit exhibition. Among the sculptures, most of them early, are a recently acquired Persian (Hamadan) bronze figure of a Medeian general and the Hellenistic marble known as "The Tiber"; travelling with them is Constantin Brancusi's "Yellow Bird," purchased by the Institute last year. The paintings also include a number of recent acquisitions. Hans Baldung-Grien's "Venus and Cupid" is one of the few works by this artist in America. Painted about 1529, it is based on a woodcut in Dürer's *Four Books on Human Proportions* (1528), but Baldung has turned his master's analytical study of a female figure into an arresting abstraction of form. Goya's "Self-Portrait with Doctor Arrieta" (1820), Seurat's "Port en Bessin" (1886), and Edvard Munch's "Jealousy" (c. 1897), all of them added to the Institute's collection within the last few years, will be seen with such well-known works as the Greco "Christ Driving the Money-Lenders from the Temple," acquired in 1924, and Rembrandt's "Lucretia."

#### POLLOCK AND OTHER MODERNS

The first major exhibition of paintings by Jackson Pollock is being presented at the Museum of Modern Art; this young American artist was killed in a motor accident last summer after plans for the exhibition had just been set in motion. Pollock, who attracted attention with the methods he began to use in the late 1940's (tacking his huge canvases to the floor and dripping or spraying the pigments, which might be household enamel or aluminium paint as often as oil colours), was the pioneer of the movement that has come to be known here as "abstract expressionism." His personal influence was widely felt before his death, and his great dizzying mazes of line and colour are being seen now by large admiring crowds. The Museum is also showing 53 of its newest accessions in European painting and sculpture. These include "The Rose Marble Table," painted by Matisse in 1917, Brancusi's wood sculpture "Socrates," and a late Monet, "Pond and Covered Bridge," as well as four bronzes by Picasso.

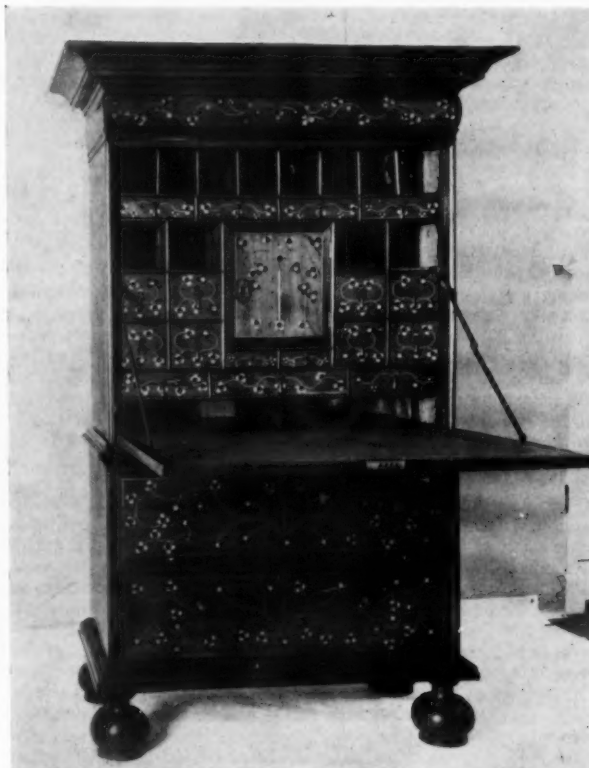


Fig. IV. Inlaid cedarwood secretary, New York, 1690-1700.  
Museum of the City of New York.

# THE LIBRARY SHELF

## RESTORATION FOR MUSEUM OR COLLECTOR

By Trenchard Cox

*The Conservation of Antiquities and Works of Art. Treatment, Repair and Restoration.*

By Dr. H. J. Plenderleith. Oxford University Press. 50s.

THE responsibilities of collectors of ancient objects or precious works of art, whether they be private individuals or custodians of publicly owned treasures, do not cease with the decision that an object is worthy to be acquired. In fact, it might be argued that a new phase of anxious anticipation on the part of the owner then begins. As many private collectors, and most museum officials know, the actual purchase or acceptance of a valuable work of art is often but the initial step towards the final result of setting it in its rightful place beside its fellows. Very frequently it is desirable to clean and restore the object before it is in a fit state to be displayed; and always it is essential for the owner to be sure that the physical conditions in which it is to be shown, or, if necessary, stored, are suitable. This invokes a form of expertise, both scientific and highly technical, which is possessed only by comparatively few people, and can usefully be employed by even fewer. Yet it is a branch of knowledge which all of us who are concerned with the conservation of old and valuable things are anxious to comprehend, if even, perhaps, to a relatively small degree. Dr. Plenderleith's eagerly awaited work will therefore be of immense and widespread value, since it will benefit, through the rich variety of its contents and the amplitude of its counsel, the archaeologist as well as the art lover, the most princely of collectors as well as the humblest of curators.

This book treats the vexed question of conservation in its widest implications; the subjects with which it deals range from the proper care of books and manuscripts, paintings and drawings, textiles, coins and *objets d'art* to the correct maintenance of ethnographical specimens and antiquities of many sorts. The author presents these multifarious problems, and expounds his various precautions and remedies in such a simple, graceful, yet highly authoritative way, that all who read the text can understand its meaning: praise which can hardly be overestimated, and is by no means always merited, in a work primarily of scientific content. The whole book is, indeed, a model of clarity of thought and language, which are the natural concomitants of the author's unquestioned mastery in his field.

Dr. Plenderleith's volume will have a wide appeal to students, collectors and craftsmen of many kinds; but it is with especial regard to its usefulness in relation to the duties of a museum curator that I, as the privileged reviewer, am best qualified to recommend it. Without bias, I am inclined to think that it is through its function of assisting the museum officer that its greatest value lies. In the present age of high-powered efficiency, the rôle of director or curator in all but the most imaginatively run art galleries or museums is conceived, principally, as that of an administrator; and it is sometimes forgotten that the proper care of the objects in his charge is the prime function of a curator, who is too often unable to devote enough time seriously to study even the basic principles of this branch of his work and has neither the staff nor the equipment to tackle any but the least teasing problems of maintenance or conservation. This book, which deals with a very wide variety

of the causes of deterioration in museum objects, and suggests methods of treatment explicitly as well as expertly, is of abounding use to all museum or art gallery directors or curators, as it touches upon every field of the curatorial duties at every level of importance. Especially, however, should it enable the curator who is not in the position to enlist the help of a museum scientist to detect and arrest decay in its early stages, and even to carry out simple cleaning operations which will improve the appearance of the object without endangering its fabric or invalidating its structure. By a careful study of Dr. Plenderleith's book even the most restricted curator in the matter of equipment and resources should find something that he could usefully do to allay deterioration in almost any object in his charge.

Dr. Plenderleith's text is readily valuable in that it gives a lucid exposition of the reasons why a certain type of damage has occurred, and why a particular remedy is recommended. For instance, in the introduction full account is taken of the influence of environment (such as the effects of atmospheric change); and a most helpful chart, setting out the main instruments of damage to museum objects and relating them to the underlying causes of the damage, prefaces the main

body of the text. The three sections into which the book is divided are arranged according to the basic materials of the objects treated: organic materials, metals and siliceous products. Each section is further subdivided under such headings as Animal, Skin and Skin Products; Papyrus, Parchment and Paper; Lead, Tin and Pewter (to name but a few), so that every type of museum material is discussed with scrupulous care and precision. The text is

fully illustrated with excellent photographs, and well provided with tables, charts and diagrams. A note of topicality is provided by the frontispiece, which represents in colour the beautiful ivory plaque (a lioness killing a Nubian) from Nimrûd, the masterpiece among Dr. Mallowan's finds in Irak, which are now being displayed at the British Museum in the exhibition commemorating the jubilee anniversary of the excavations. The colour plate shows the plaque after restoration, but a photograph in the text illustrates the same object before it was treated in the British Museum laboratory: the evident contrast between the two different states of this single object is alone a fitting testimony to the efficacy and importance of the methods of restoration which the author practises and sponsors with such consummate skill and knowledge.

In view of the exceptional nature of its contents, and the excellence of its general presentation, Dr. Plenderleith's book is reasonably priced; and there can be few museum authorities who will not at once see that it becomes an integral part of their working library. In moments of dilemma, when the destiny of a precious object lies in the balance of indecision, most curators instinctively grope for the ever-helping hand of Dr. Plenderleith, who will now be consulted even more freely than before through the medium of his wise, learned and characteristically generous book.



Before Restoration



After Restoration

Ivory Plaque from Nimrûd, VIIIth Century B.C.

## THE LIBRARY SHELF

**PICASSO.** A study of his work by **FRANK ELGAR.** A biographical study by **ROBERT MAILLARD.** Translated from the French by Francis Scarfe. Thames & Hudson. 25s.

The imagination of Pablo Picasso is a lighthouse whose brilliance shines from a great height, a luminary constantly moving round to shed its revealing light on fresh horizons where before there seems to have been only darkness.

It is important to emphasise the mobile, ever-turning quality of this searching beam as this is a fundamental characteristic of Picasso's genius—he is never content to rest and grow fat on his æsthetic revelations, but is off on a new tack even before the last one has been aped by his clumsy plagiarists.

This lighthouse is not like others, however; so far from providing the traditional protection for which they are built, Picasso's brilliance usually attracts frail craft which almost invariably founders in the unusually deep water and shipwreck.

This distinguished artist's seventy-fifth birthday has provided the occasion for yet another crop of publications devoted to his work. Any new book, at this point, must be able to justify its appearance on very cogent grounds in view of the processions of monographs both splendid and shoddy which have appeared. It is with real pleasure that one can unequivocally recommend this latest volume from Thames and Hudson. It must be difficult to find anything new to set down about this particular Great Man, but both Robert Maillard and Frank Elgar have certainly made what they have to say about the man and his work respectively sound stimulating and fresh in their carefully prepared texts.

Because Picasso is, for much of the time, not concerned with purely visual representations of his subject, but seeking some more remote cerebral truth, it is essential for any author concerned with this artist to discuss not only the paintings, drawings, sculptures, ceramics and so on, but also the man himself and the nature of his particular restless genius, his achievements, experiments and even his failures. It is in this respect that this admirable book scores so heavily. Every work mentioned in the text is reproduced, seventy-five of them in colour, not very good colour, it must be confessed, but how can it be at twenty-five shillings! This book is, nevertheless, a magnificent and valuable production because of its compendious nature—it is in effect a pocket encyclopaedia of the most original artist living to-day.

R. KENNETH SNOWMAN.

**FROM VAN EYCK TO BRUEGEL.** By Dr. MAX FRIEDLÄNDER. Phaidon. £2 2s.

Forty years ago Dr. Friedländer, then in his fiftieth year, published this work: a series of studies of the early artists working in the Netherlands. It was, in a way, a sketch for his *magnum opus*, "Die Altneiderländische Malerei," the fourteen volumes of which appeared between 1924 and 1927. It became a classic, and the present fine Phaidon edition is a republication of this classic text, augmented as Phaidon books invariably are by a wealth of reproductions of key works of the paint-

ing of the period. Three hundred of these, twelve in colour, excellently cover the ground.

The obvious criticism of such republication of an old work is that forty years of scholarship, led by Dr. Friedländer himself, have to some extent changed the picture. That it has not greatly changed is a tribute to the method and lifelong insight of the author. The method adopted in this reissue to cope with certain essential innovations is the addition of footnotes by Dr. F. Grossmann, but most of these are concerned with such factual matters as the change of ownership of the individual works mentioned, or alteration based on some documentary evidence. This leaves untouched much in the realm of theory, even of now generally accepted theory; so to the informed the text has a slightly old-fashioned air, and to the tyro it is occasionally misleading. One could have wished that so important a publication over so authoritative a name could have been either revised by its author or edited, and more fully annotated by Dr. Grossmann with the author's approval.

Despite this criticism no one would wish to undervalue this great work, but only to warn the reader against a shortcoming which Dr. Friedländer himself would probably admit in the interests of contemporary scholarship. The marvel is that his studies of these artists, each dealt with in an individual essay, remain so little in need of revision, and still stand as the key to their art.

HORACE SHIPP.

**BLUE-AND-WHITE CHINESE PORCELAIN.** A Study of Form. Cornelius Osgood. The Ronald Press Company. New York. \$15.00.

After reading Mr. Osgood's book one is left with the impression that the author has taken a sledge-hammer to kill a gnat. The amount of potentially useful information emerging from the time and labour

expended in classifying a vast number of drawings of Chinese pot-forms does not seem to me to have yielded sufficient to make the effort worthwhile.

The author has started with the basic assumption that the existing examples of blue-and-white Chinese porcelain can be divided into 34 more or less coherent classes, and that the passing of time provided variations on the original theme which are sufficient to be recognisable, and all these variations have been faithfully recorded in outline.

The outlines have been drawn from photographs, and here, it seems to me, the system meets its first serious snag, since the author had, so far as I can tell, no means of being certain that his information was correct in many cases. To build an edifice on information which cannot be checked is a very risky proceeding. How risky may be deduced from some doubtful attributions among the plates, some of which have been recognised by the author himself with the interpolation of an interrogation mark.

I am far from unsympathetic to attempts to organise and classify knowledge of ceramics on scientific lines, but it is seriously to be doubted whether it is possible to reduce a subject like Chinese porcelain to the merely statistical. In this case the attempt has been made, and despite the fact that some useful results have been achieved in a limited number of instances, it is still difficult to see that it was worth doing when the only result has been to confirm what every serious student of the subject knows already.

Chinese porcelain, like all the arts, is not susceptible to examination by these methods. They can be used to a limited extent in particular cases, but, taken to extremes, they defeat their object by presenting a mass of virtually unassimilable information. To my mind, nothing has been achieved which could not have been attained by more conventional methods.

GEORGE SAVAGE.

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**ENGLISH COUNTRY HOUSES: MID GEORGIAN 1760-1800.** By CHRISTOPHER HUSSEY. *Country Life*. £6 6s.

This second volume in Mr. Hussey's series of *English Country Houses* covers a period of great interest in English architectural history, for it was one in which both aesthetic theory and personal ambition were in open conflict over what Mr. Hussey calls "the exhausted body of Palladio." The "rule of taste" had been broken in so many directions that by the reign of George III the English landowner could with equal propriety live in a house designed to recall a medieval abbey (Arbury), a Roman catacomb (Newby), or a Greek temple (Shugborough). At Downton in Herefordshire an ingenious amateur even contrived to combine the picturesque irregularity of a "medieval" castle with the Roman grandeur of a Pantheon saloon. The highly sophisticated attitudes which produced these surprising developments are admirably outlined by Mr. Hussey in an introductory essay on the interplay of neo-classicism and romanticism in Georgian England. The parts played by the individual architects are well brought out in the text, and are emphasised by a useful appendix listing those of their country houses which could not be described in this volume.

The twenty-nine houses dealt with at length have been judiciously chosen to illustrate the conflicting trends in Georgian taste, and the selection has been made in such a way as to provide a permanent record of some of the lesser-known houses illustrated in *Country Life* in recent years. The illustrations are all of the high standard to be expected in a *Country Life* publication, and the increase in the number of plans is a welcome feature of the volume. The text, though necessarily rather compressed in comparison with the original *Country Life* articles, is both readable and well informed, but there are signs of haste in its preparation, and the four pages on Newby are marred by no fewer than nine mistakes of fact or spelling.

H. M. COLVIN.

**THE PAINTER'S EYE.** By HENRY JAMES. Selected and edited by John L. Sweeney. Hart-Davis. 20s.

A curious thing about Henry James is that while he often inveighs against the *litterateur* who writes about art, he himself

was just such a person. But it is only fair to say that he was always careful to distinguish, as Mr. Sweeney quite properly reminds us, "between 'rough-and-ready reviewing' and the 'art of criticism', identifying the former as 'a periodicity of platitude and irrelevance,' and the latter as 'the most complicated and particular of the arts'."

Henry James evidently held firmly to the belief that the art-critic should be something more than a superficial and facile writer of art jargon, if he is to perform a real service both to the artist and his public. He should regard himself as a "torch-bearing outsider, the interpreter, the 'brother' of the artist."

It needs to be taken to heart by artist and art-critic alike that the latter, whom the former so often affects to despise and ignore, may, in fact, often provide sensitive and constructive suggestions. In this way he performs a very useful office. The whole problem has been well analysed by Henry James where he says of criticism in general that, although "it may on occasion be very superficial, very competent, very preposterous," and although irreparably indulged in, "it may even blast careers and break hearts," nevertheless in general he believes that artists would rather face all these risks, because in the long run it gets them publicity. Henry James regarded himself as (in his own words) "a person whose sole relation to pictures is a disposition to enjoy them"—which is tantamount to saying, "I know what I like, because I like what I know."

This is a delightfully chatty little book of likes and dislikes, of opinions and criticisms, mostly of pictures and painters, which is more entertaining than profound. It comprises a representative selection of signed and unsigned essays and notes (most of which originally appeared in the *Nation* and *New York Times*) chosen and commented upon by John L. Sweeney, which make for pleasant and sometimes intriguing reading. Its wide range of interest rather than its depth of thinking in any one special direction will appeal to modern eclectic but shallow taste, which prefers globe-trotting and the guide-book to serious works of reference and the beauty which is never afar off, but, as Oscar Wilde said, is always at one's own front door. But every now and then, from amidst the mass of mediocre and often commonplace thinking, a thought of rare beauty gleams out to catch the eye. It

will be by the reflected light of the attractive attributes that he finds in the truly great pictures and the great artists he discusses that we will be drawn back to Henry James's occasional flashes of real insight. His mind is more like a lighthouse that turns its beam full circle only intermittently than a source of inner light that can illuminate steadily.

VICTOR RIENAECKER.

**HERALDS AND HERALDRY IN THE MIDDLE AGES.** By ANTHONY RICHARD WAGNER. 2nd Edition. Oxford University Press. 30s.

The fetish of the "first edition" is exploded when it is applied to serious works, for a later edition in such cases has all the benefits of the author's correction and revision, and is, in most instances, more desirable than his initial effort. The book before us is no exception, and if the casual reader may suggest that thirty shillings is a lot to pay for some 170-odd pages—without illustrations at that—the heraldic student will wonder at the richness of the matter within this compass. Mr. Wagner, we suppose, may be considered the foremost herald of our day, and this "Enquiry into the Growth of the Armorial Functions of Heralds" provides an excellent example of his patient and skilful investigation. If the six chapters which comprise the body of the book are first-class, we found the seven appendices even better, and that listed under "E"—wherein the "Visitations to Northamptonshire and Rutland" are described—was particularly absorbing; nor do we recall seeing the definitions of either "Esquire" or "Gentleman" ever set down so fully as here. The qualifications for these titles would certainly shake those who use them so freely nowadays! Equally entertaining was the description of the Heralds' visits to the City churches to inspect the monumental heraldry there. Even at "Powles" they "defaced and took away dyverse Schochyns of Armes unlawfully borne," nor were the other churches treated less leniently. The cynic might add that had they helped to relieve the overloaded walls of the Abbey from some of its "boasts of heraldry" few would have minded. This book will take its place by the side of at least six other studies by "Richmond Herald" and our shelves will be the richer by the addition.

H. T. KIRBY.

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# SALE ROOM NOTES AND PRICES

BY BRICOLEUR

THE following are among the more interesting of the sales which will be held in February.

**CHRISTIE'S.** February 7th: Fine English and French Furniture and Works of Art, including a set of six mahogany Chippendale chairs with contemporary needlework seats, dated 1747, and a Louis XV mahogany library table in the style of Charles Cressent. February 13th: Important English and Continental Silver. This will contain a number of fine pieces—a George III tea service of seven pieces by John Robins, 1798; a Queen Anne tankard by James Ridge of Cork, c. 1700; a Dublin sugar bowl, 1730; a pair of sauce boats by Paul de Lamerie, 1748, from the Swaythling Collection, and a silver-gilt hot water jug by Paul de Lamerie, 1750. February 22nd: Modern Pictures and Drawings, mainly French of the XIXth century, and including two landscapes by Courbet, three works by Boudin, a study of hollyhocks by Fantin-Latour, and pictures by Daubigny, Monticelli, Vlaminck and others. A few old pictures are also included, notably a river scene by Pieter Breughel the Younger, and a portrait of George Washington by Gilbert Stuart.

**SOTHEBY'S.** February 7th: Fine English and Continental Silver and Plate, including a George II soup tureen with cover and stand by Charles Kandler, 1728, a Swedish Kalkskål by Johan Jönsson Holm, Stockholm, c. 1725, which was probably made to celebrate the return of Charles XII in 1714. February 8th: Musical Instruments, including a violin by Stradivarius dated 1703, a violin by the Amati brothers dated 1601, and a very early grand piano by Broadwood, dated 1788. February 12th: English Pottery and Porcelain, including two pairs of Chelsea peach-shaped dishes, and a collection of Staffordshire Toby jugs. February 14th: Objects of Vertu, including the property of her late Majesty the Empress Marie Feodorovna of Russia, which contains a number of hardstone figures by Fabergé. February 18th and 19th: Japanese Colour Prints, with fine *netsukés* and other Japanese works of art. February 20th: Old Master and Modern Engravings and Etchings. February 26th: A Collection of French Glass Paperweights. This collection, of which the sale contains the first portion only, is the most important to be sold since the Applewaite Abbot sales in 1952/3. It includes the only known example of a St. Louis encased yellow overlay weight.

**PARKE-BERNET GALLERIES, NEW YORK.** On March 22nd and 23rd will be sold the fine collection of French porcelain and *faience* belonging to Mrs. Margaret Glover. All the well-known factories of soft paste porcelain are represented by fine examples, and among nearly 300 pieces of *faience* are outstanding rarities in a Niderviller and a Meillonas soup tureen with cover and tray, as well as a Sinceny tureen with cover.

## Prices

### Furniture

**CHRISTIE'S.** A Queen Anne walnut bachelor's chest, with lifting top, a small drawer at each side of the frieze and two short and two long drawers below, 30 in. wide, 300 gns. A pair of Louis XVI dwarf cabinets in mahogany, with glazed door panels and ormolu galleries to the marble tops, 34½ in. wide, 480 gns. A Louis XV marquetry gueridon with a circular top and a sliding panel revealing two drawers, an open shelf in the lower part, inlaid in various woods with bouquets of flowers, 16½ in. diam., 720 gns. A pair of Regency small black cabinets each with two open shelves at the back with

mirror panels and with a drawer in the frieze, decorated in gold and colours with a Chinese design, 19½ in. wide, 460 gns. A pair of Adam mahogany card tables, the borders to the rectangular folding tops carved with egg and tongue ornament, the friezes with vertical fluting and foliage paterae, 36 in. wide, 620 gns. A Sheraton satinwood secretaire bookcase, the arched upper part carved with overlapping leaves and surmounted by five vase-shaped finials, the borders to the lower part inlaid with fluting and medallions, 37 in. wide, 1,200 gns.

**SOTHEBY'S.** A pair of Louis XV fauteuils signed C.L.B.G., £340. A pair of Louis XVI bergères and a small settee signed, P. Brizard, the white and gilt frames carved with petal and bead mouldings, the settee 3 ft. 8 in. wide, £350. A Sheraton five-pedestal mahogany dining table extending to 24 ft. 3 in. × 4 ft. 10 in. wide, £650. A Chippendale wall mirror in elaborately carved giltwood frame, with pagoda cresting, figures, animals and birds, 7 ft. 3 in. high, £600. A pair of Adam torchères, the triangular tops carved with three ram's heads and supported on curved tripods finishing in goat's hooves, 4 ft. 10 in. high, £640.

## Pictures

**CHRISTIE'S.** J. VAN CLEVE, A Portrait of a Burgomaster and his Wife, panel 16 × 23 in., 1,700 gns. GABRIEL METSU, The Expulsion of Hagar, signed, 44 × 34 in., 1,155 gns. JAN VERKOLJE, An Interior with a Lady showing Jewellery to a Man, signed and dated 1687, 33½ × 30 in., 800 gns. JOHN HOPPNER, R.A., Portrait of Master Thomas Braddyll, 59 × 48 in., 735 gns. SIR WILLIAM BEECHEY, R.A., Portrait of Miss Harriet Beechey, c. 1810, 55 × 43 in., 800 gns. AMBROSIUS BOSSCHAERT, Flowers in a Glass Vase, signed with monogram, panel 14 × 9 in., 1,800 gns. GIROLAMO DI BENVENUTO, The Madonna Appearing to Pope Liberius, panel 12 × 13 in., 1,100 gns. PETER FAES, A Vase of Flowers on a Marble Ledge, signed and dated 1789, 27 × 21 in., 750 gns.

## Porcelain and Pottery

**CHRISTIE'S.** A Meissen ormolu-mounted celadon group of an elephant standing with a howdah and three figures, 13 in. high, 200 gns. A Meissen dinner service, the centres painted in colours with birds, the borders modelled with interlaced canework and decorated with floral medallions, in all 84 pieces, late XVIIIth century, 720 gns. A Chelsea claret-ground dessert service consisting of a centre-piece with busts emblematic of the seasons, two pairs of oval dishes, six circular saucer dishes, and 30 circular plates with waved borders, gold anchor marks, 2,200 gns. A Tournai *écuelle*, cover, and stand, painted with Watteauesque landscapes on a *gros bleu* ground, the stand 11½ in., wide, 1,100 gns. A Bow figure of a parrot on a tree stump, 6 in. high, 200 gns.

**SOTHEBY'S.** A Worcester yellow-ground vase of baluster shape enamelled with large bouquets of flowers, Wall period, 6½ in., £700. A Worcester yellow-ground junket dish, Wall period, 9 in., £280. A Chelsea group of the Rape of the Sabines after the Meissen original, red anchor mark, repaired, 10½ in., £220. A pair of Ralph Wood figures of a gardener and his companion, 7½ in., £240. A saltglaze Dog seated on its haunches, decorated with incised saw pattern and brown dots, 7 in., £190.

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